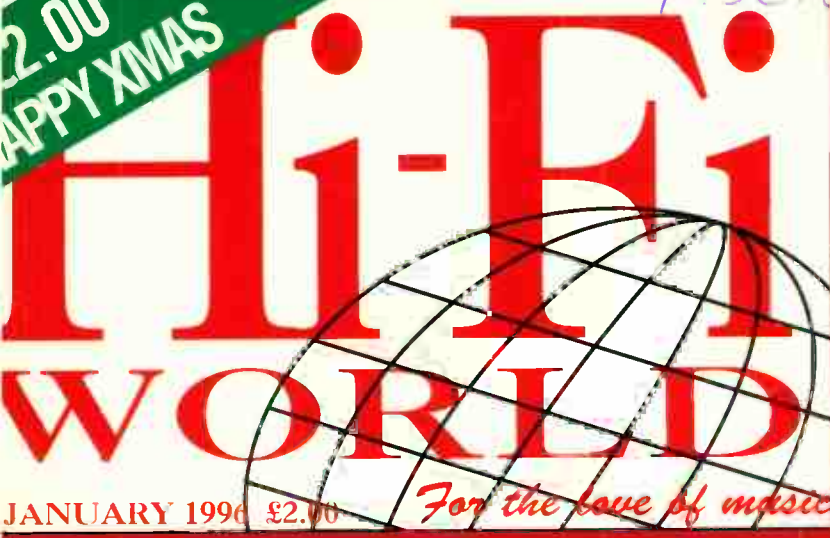


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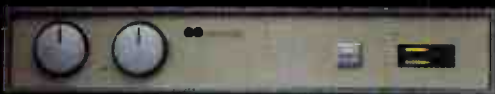
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(overseas - inside)
free with this issue.

NEW FROM
ARCAM -
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ALPHA 6+
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COMPETITION - WIN EVERYTHING WE REVIEW
IN THIS ISSUE - OVER £6500 WORTH OF HI-FI





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HAPPY CHRISTMAS FROM HI-FI WORLD

To celebrate Christmas, Hi-Fi World is once again holding a massive Christmas Competition, where everything reviewed in this issue can be won. As you can see from the list below there's plenty to win, from a new pair of loudspeakers to state of the art interconnects and loudspeaker cables. In all, there are over £6,500 worth of prizes on offer, so make sure you don't miss out this Christmas - turn to page 66.

Acoustic Energy AE100 loudspeakers	£199.50
B&W DM601 loudspeakers	£199.95
KEF Coda 8 loudspeakers	£189.00
Celestion Impact 15 loudspeakers	£199.00
Mordaunt Short MS20i loudspeakers	£199.99
Revolver Purdey loudspeakers	£199.90
Sonneteer Champion amplifier	£579.00
NAD 613 cassette deck	£229.95
Castle Isis loudspeakers	£229.90
TEAC CD-5 CD player	£349.95
Arcam Alpha 6 CD player	£599.90
Arcam Alpha 6+ amplifier	£349.90
Chameleon Ruby amplifier	£995.00
Denon DCD-315 CD player	£149.99
NEAR 10M loudspeakers	£499.00
Van den Hul cables	£314.94
Light Metal cables	£830.00
Audiophile Base	£480.00
Total	£6794.87

For competition details and entry form see page 66.

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see page 68 for details

AUDIO

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LONDON W9 1EX.



THIS MONTH'S REVIEWS

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CHAMELEON RUBY 41

Douglas Floyd-Douglass assesses how the Chameleon Ruby from the professional world adapts to domestic surroundings.

ARCAM ALPHA 6+ AND ALPHA 6 CD PLAYER 33

Dominic Todd meets the newest additions from old friends Arcam - the Alpha 6+ amplifier and Alpha 6 CD player.



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GROUP TEST 13

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B&W DM601

KEF Coda 8

Celestion Impact 15

Mordaunt Short MS20i

Revolver Purdey



CASTLE ISIS 26

The Isis is Castle's replacement for the Trent. Its feet aren't on the ground, but should it be left on your shelf? Eric Braithwaite tells all.

NEAR 10M 57

New England Audio Research claim to being 'the leader in metal speaker technology' thanks to their in-house designed and built metal alloy cone drivers. We audition their 10Ms, a high quality miniature.



CASSETTE DECK

NAD 613 24

Noel Keywood - the man with the Nak - shows how NAD's new 613 measures up.



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TEAC CD-5 29

Joining in the fiercely competitive £350 CD player battle, does TEAC's CD-5 pack enough punch to beat off the competition from NAD and Marantz?

DENON DCD-315 49

Denon's low budget £150 DCD-315 offers Eric Braithwaite more quality than he bargained for.

CHRISTMAS SUPPLEMENT

This month's free supplement carries our World Winners listing, a selection of equipment we've reviewed over the last year that stood out sonically above the crowd. You'll also find Christmas music ideas as well as puzzles and games to keep you amused over the festive period.

WORLD VERDICT



OUTSTANDING - Superb sound, something we'd use ourselves.



GOOD - Has strong merit. Well worth an audition.



ADEQUATE - Mediocre in vital areas. May be worth auditioning.



POOR - Seriously flawed. Not worth considering.

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COMPETITION

A chance to win everything reviewed in this issue. 66



STREETMENTS



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AUDIOLAB AMP ARRIVES

Audiolab have announced a new line level integrated amplifier, the 8000S. With six line level inputs, three tape monitors and a healthy output of 60watts, as well as being remote controlled, the 8000S should prove a popular addition to Audiolab's range. It is flexible too, with two pre-amplifier outputs and a power amplifier input. A second power amp. can be added for bi-amping, or it can be used as a stand alone preamp.

The pre-amplifier is a discrete component Class A design and the power amplifier is capable of delivering a peak current of 25 amps. The new 8000S should be in the shops as you read this, retail price 649.90.



Cambridge Systems Technology
Spitfire Close, Ermine Business Park,
Huntingdon, Cambs. PE18 6XY
☎ 01480 52521

THANK Q REL

The Q-Bass is a new addition to REL's range of subwoofers, and is the most affordable to date at £350. Unlike the rest of the range, the Q-Bass uses a sealed box, rather than reflex loading. The 12" long throw bass driver is powered by a 40watt in-built amplifier, and the gain and upper roll off point can be set to suit a wide range of loudspeakers.

The Q-Bass subwoofer is the first in REL's range to use their 'Set-Safe' system. This monitors the output from the power amplifier and automatically reduces gain if the system is overloaded, preventing damage to the amplifier and drive unit, making it near indestructible.



Harman International Industries
Unit 2, Borehamwood Industrial Park,
Rowley Lane, Borehamwood,
Herts. WD6 5PZ
☎ 0181 207 5050

REDESIGN FOR HARBETH'S P3

Harbeth has produced a new version of the five-year-old HL-P3 miniature loudspeaker, to be known as the HL-P3ES. A deeper cabinet than the original holds a redeveloped 110mm plastic cone bass/mid driver, screened for AV and personal computer use. Also changed is the tweeter, now with a black anodised dome, and the 13-element crossover has been redesigned to accommodate the new units. The new cabinet uses damping methods developed from the larger HL-Compact 7, whence comes the new grille design, which slots over the baffle without the need for any fixing plugs. Price is £799.



Harbeth Acoustics
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PROAC PROGENY

New from ProAc is a three-way floorstanding loudspeaker, the 150. Tall and only seven inches wide, it uses two 5in polycarbon drive units upgraded from those in the new Tablette 50 and an uprated fabric dome tweeter from the Studio Three. High density cabinet walls are heavily damped, while a plinth and spikes are included in the £1399 asking price.

ProAc

1 Highpoint House, Riding Road, Buckingham Road Industrial Estate, Brackley, Northants. NN13 1AA
☎ 01403 753180

NEW TO NAD

NAD have been busy expanding and updating their range. The well known and loved 302, developed from the long line of infamous 3020 integrated amplifiers, has now been replaced with the new 312. The 312 is really a development of the 302, in true NAD fashion, building and improving on the strengths of the previous model. There is also a new 512 CD player, a 414 RDS tuner which we hope to review in our February issue, a 412 tuner - the replacement and further development of the superb 402, a 712 receiver, 114 preamplifier and the 118 digital preamplifier with inputs for four digital and four analogue inputs.

Audio Club

401-405 Nether Street, London. N3 1QG
☎ 0181 343 3240

HITTING THE RIGHT NOTE

A new range of compact power amplifiers is now available from Audio Note. The £1599 Conqueror stereo power amp uses one 300B valve per channel to produce an output of 8W. The Quest monoblock, at £2750, also a 300B design, has an output of 9W. At the pinnacle of the new group is the Conquest monoblock at £4450, with two 300Bs per channel and an output of 18W.

Audio Note

Unit C, Peacock Industrial Estate,
125-127, Davigdor Road,
Hove, East Sussex. BN3 1SG

MORE AUDIO ALCHEMY

Audio Alchemy's new CD player, the DDS 111 features a new Sony mechanism and a single-bit DAC. A buffered low-jitter digital output is provided for adding a separate digital-analogue converter later. Novel design elements include a 'concentric chassis' which isolates the transport mechanism and electronics from each other. A digitally-controlled servo compensates for variations in the refractive index of discs. The detachable AC mains cord has integrated line filtering. Retail price, including remote control is £699.95.



Path Premier

Unit 2, Desborough Industrial Park,
Desborough Park Road, High Wycombe, Bucks. HP12 3BG
☎ 01494 441736

FLOORED ON IMPACT

Celestion's latest offering in the Impact series is the Impact 23 floorstander. Boasting a sensitivity of 90dB and power handling of 100W, the 23 is a two-way, with a 155mm long-throw bass driver and 25mm ferrofluid-cooled tweeter. Retail price is £299.

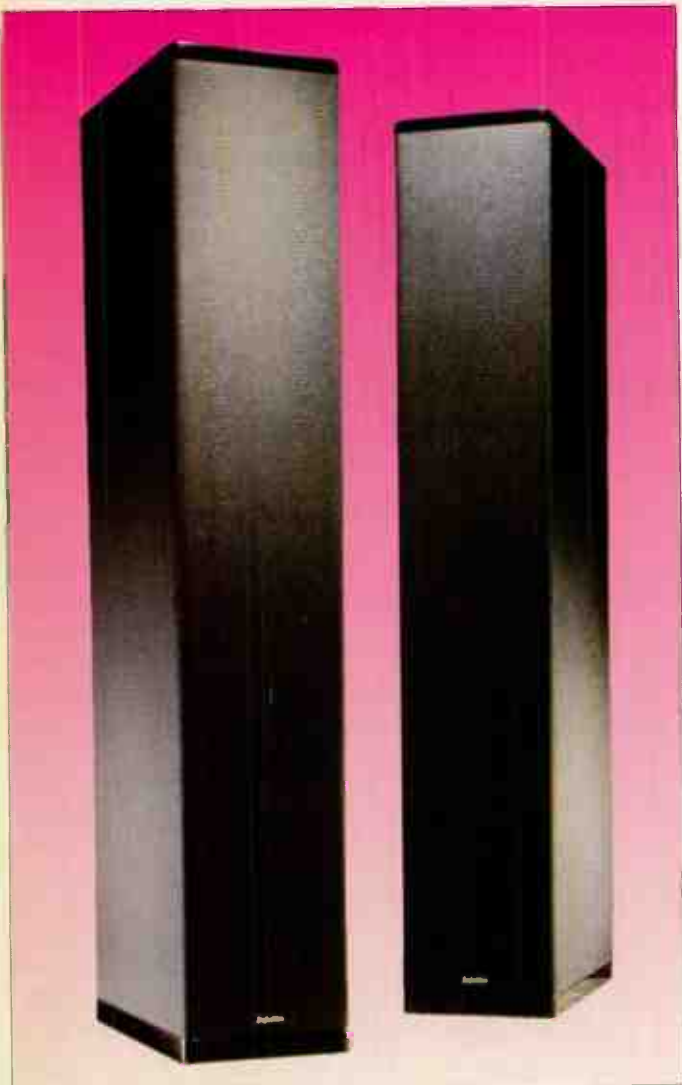
Celestion International

Ipswich. IP3 8JP
☎ 01473 322222
☎ 01273 220511





Prepossessing



CASH AND CARY

Cary is making valve amplifiers more affordable. The MkII version of the EL-34-based Class A SLA-70 stereo power amplifier offers 30W per channel for £1495. A line-level pre-amplifier to partner it, the SLP-74, now comes in at £1295 with a separate power supply. A phono module is available for £375, while remote control is anticipated as an upgrade. Cary has also branched out into producing high-efficiency loudspeakers for low-output valve power amplifiers. The SP301 is a floorstanding bass reflex design, featuring a Scanspeak tweeter and 6.5in Vifa driver. Power handling is 12-50W, efficiency is rated at 91.5dB. Price is £2295.

The Audiophile Club
PO Box. 6477,
London. N13 4AY
☎ 0181 882 2822

INSERT A BANANA

Insert Audio is producing two new versions of its IA4 24-carat gold-plated 4mm banana plug. With large entry holes, suitable for cable diameters up to 7mm, they are available in screw-fixing or self-solder form. Both versions cost £3.95 per pair.

Glaive
25 Totterdown Street,
London. SW17 8TB
☎ 0181 336 0110

SEVENOAKS SOIREEs

Wine will flow and prizes are on offer at the next batch of musical evenings at Sevenoaks stores in February. At Croydon, Meridian will be promoting their active A/V system and components. Watford will welcome Cyrus to demonstrate some of their audiophile products and new A/V system. In Essex, Audiolab and Monitor Audio will get together to demonstrate some of the best hi-fi to come out of Cambridge.

For dates and times, watch the Musical Expressions ad or phone 01732 742299.

POLES APART

USA manufacturer Definitive Technology's bipolar loudspeaker flagship is now being imported into the UK. The BP2000 sports six drivers (three fore and aft to create a bipolar speaker) along with a massive 15in subwoofer powered by a 300W amplifier. Definitive Technology claims a bottom end response of below 15Hz and 92dB sensitivity. Retail price £3,600.

The Mafia Trading Company
70 Mitcham Park,
Mitcham, Surrey. CR4 4EB
☎ 0589 325363

PETER J. BAXANDALL

On 8th September Peter J. Baxandall passed away. he was 74. Best known as the inventor of the standard tone control he was a prominent member of the audio design community. Frequent contributions to the audio electronics press included his infamous series of articles called 'Audio Power Amplifier Design'. These shed some much needed light on the idea of using, the too often neglected, control theory in audio engineering design. A Silver Medalist of the Audio Engineering Society and a Fellow of the I.E.E., he will surely be missed.





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All of the speakers in this group test are new to the shops and to consumers. There has been an explosion of what the industry terms "affordable models" lately, because they sell so well. A bird in the hand is worth two in the bush, manufacturers appear to be deciding! We couldn't resist the temptation of comparing no fewer than six models.

In making my reviewing debut the Mission 731LEs I have at home acted as a yardstick, giving these young pretenders a lot to live up to. It seems that you get ever more for less money these days; hi-fi is becoming like the computer business. It's nice to see that those of us on low budgets are not automatically palmed off with duff products - well not in every case.

This group of six loudspeakers covers a wide range of tastes, both visually and musically, so there should be something for everyone. The smallest are Acoustic Energy's AE100s. Styled in similar fashion to their popular, upmarket metal cone AEs, they use a small 4in paper-cone bass driver reflex-loaded by two ports and a 1in fabric dome tweeter. Forward firing ports and compact dimensions make this suitable for bookshelf mounting.

Revolver's Purdey is the only floorstander in the group, quite an achievement at £200. The Purdeys again use a traditional combination of small 4in doped-paper bass driver, reflex-loaded, along with a 19mm soft dome tweeter. A small cavity in the bottom of the cabinets can be filled for extra mass; we used some Sound Bytes filling which improved bass and definition to a worthwhile degree.

KEF's Coda 8s and Celestion's Impact 15s are essentially very similar animals. Both use larger 5.5in paper drivers along with 1in fabric dome tweeters. Both are reflex-loaded and are noticeably larger than the other standmounters in the group, especially the Impact 15s, which look as if they're on steroids. Both KEF and Celestion have smaller, cheaper miniatures in their ranges, but at £200 you are one step above the bottom of the range, so purchasers expect to see - physically - more for their money.

The last two models, B&W's 601s and Mordaunt Short's MS20is, occupy the middle ground. They are both attractively proportioned, both move away from the standard paper cone/soft dome line up. The two use aluminium dome tweeters, gold anodised to give

an impression of quality. B&W are using a Kevlar cone in the 601s, their preferred material and one they have enjoyed success with in their more upmarket products. Mordaunt Short have opted for a plastic driver cone, moulded in one piece to the surround.

SIX SPEAKER SET-TO

Laura Martin sets out to pick the best of six £200 loudspeakers.





Acoustic Energy AE100

Acoustic Energy's AE100s were the smallest 'speakers in this test and probably the only ones that would suit a bookshelf. When I entered the listening room a Grace Jones track featuring Ian McShane talking was playing. I immediately picked up a bit of sibilance in McShane's voice, but otherwise the AE100s seemed to have quite a good balance, sounding neither too bright nor too dull.

I use Oasis' 'Married With Children' as a test of general clarity because it's an uncomplicated acoustic set. The uncluttered charm of this song, although natural, was marred by slightly splashy treble and vague focus, which tended to blur upper harmonics. Chords merged into each other to create a similar impression lower down the scale. Overall though, the sound was quite smooth, melodies allowed to flow freely.

With the Stones' 'Under Cover of the Night' Jagger's vocals sounded natural enough. But in between verses his animalistic yelps, which are normally highly charged, were softened, losing impact. I longed for the decadent party liveliness of Stones rock to come across more forcefully. The AE100s were too polite. Electric guitar didn't really squeal as it should, but on the plus side it wasn't overly forward or aggressive.

Ashkenazy's recording of the Rachmaninov concertos was quite well captured, the piano having good tone

and each note satisfactory definition. The sound stage, although not as large as the best, was wide enough to create a good sense of scale, but individual instruments were spread wide, lacking real focus. I could hear the individual orchestral sections as they entered the performance and integrated nicely into the overall scheme of things, but it wasn't so easy to pinpoint where they had arrived from. Overall this piece could have done with a more forthright presentation, allowing strings to project better on a rousing crescendo or through a sweeping movement.

The AE100s were basically well balanced across the frequency spectrum, with surprisingly good bass extension for their size. Although Wyman's powerfully played bass line, a buoyant and complicated example of his expertise on 'Under Cover of the Night', sounded a touch slow, this was countered by solidity and power, impressive from such a small cabinet.

Possessing a natural and uncoloured sound, they have a lot going for them, but their lack of projection made music sound constricted, held back. They could do with an injection of energy.

Dominic says

The AE100s have good bass for their size, but they are a little lacking in upper bass punch. I felt they also had a dry and neutral midrange, plus well balanced treble. The sound stage was good, and tonal colour, although a touch on the dull side, seemed natural enough. They were certainly not the most captivating 'speakers I have heard, even with the vibrant and colourful melodies of Primal Scream. This was not helped by a touch of sibilance to lower treble and a lack of projection in the upper midrange. The latter was smooth, but not especially clear. The AE100s were a little too smooth and polite for me.

KEF Coda 8

KEF's Coda 8 loudspeakers are two-way stand-mounters which are small, yet solid in appearance. KEF have gone for a simplicity of style, the result being a smart-looking box.

These KEFs had more presence



than most, possessing the ability to be relaxing or compelling company. Their bass was tight, propelling and musical - all at the same time. It rolled along cleanly, forming a solid floor beneath any tune. It was powerful and the path of its progress was drawn clearly.

I found guitar tracks particularly vibrant with these speakers. Pace was fast and there was a crisp biting quality to strings that never became grating. Black Grape's 'Tramazi Parti' had a really festive atmosphere. The vocals were appropriately catchy, but never messy. Brass trilled above the guitars, sounding sparkling and bluesy at the same time. The pace of the track was involving and the organised chaos of vocalists and musicians irresistible.

I found the sweetness of the Codas was welcome when listening to Ella Fitzgerald. I have heard her vocals sound clearer, but I felt the KEFs treated them with great respect. There was an atmospheric lilt in the performance and a sense of poignancy that other budget speakers fail to capture. The soundstage was large, too, for a small speaker, placing woodwind and strings behind her. They were full bodied and lyrical.

Hideko Udagawa's violin was not striking in its clarity, but it was portrayed with a general sense of ease, notes in the highest register showing no strain. Although the Codas' bright tone wasn't strictly accurate, I was still charmed by their smoothness.

Piano was a similar story. The right and left hand could be heard working

separately in complement to each other. There was a sense of musicianship and performance that I found involving. Lyrical passages were alternately hesitant and passionate. Although imaging was not a strong point and the performance couldn't be called life-like, it was persuasive.

KEF's Coda 8s stand out among most budget loudspeakers due to their lack of inhibition. I danced and sang and was completely taken in by their conviction and general vibrance. They are determinedly good-humoured and broad-minded, taking on every sort of music and bringing it to life.

Dominic says

The Coda 8s have quite a large and open sound that filled the room well with Oasis' 'Supersonic'. Bass was good and tight, adding scale and weight to bass lines. Lower midrange instruments were smooth and focused, but higher up, they became a bit more confined and nasal a trait especially noticeable on vocals. Treble was natural and smooth, the best of the group in fact, giving a clean decay to cymbals. Overall though, for me they lacked the focus and immediacy to convey music with really strong expression.



B&W DM601

The B&W DM601s are compact, two-way standmounters. They are discreet enough to look acceptable in any kind of room, unless you remove the grilles

to reveal the bright yellow Kevlar bass/midrange drive unit.

With vocals the DM601s' restraint steered them away from sharpness or harshness and kept things in order. Trumpets in Brenda Lee's 'Speak to Me Pretty' sounded clear and lively. Her vocals were a little distant though. On 'Married With Children' from Oasis' Definitely Maybe album, guitar was resonant and clear, but vocals didn't stand out in sufficient relief against it.

On the more rock-oriented Oasis tracks bass was tuneful and drums tight; both helped to propel tracks along nicely. The 601s also did justice to John Lee Hooker's bass heavy R&B. When bass lines really started to kick, the 601s remained impressively musical; they didn't give up.

Rachmaninov was captured well by the 601s, but at the same time they didn't appreciate the rousing magnificence of his work. Subtleties were dealt with well, the piano was detailed and arresting and remained compelling even in its highest register. Individual instruments could be easily discerned. Ultimately, this made the 601s very well behaved.

Female backing singers and whistles on a Donna Summer CD were well focused and clean in their delivery. The 601s kept a tight grip here, preventing sibilance or splashiness from creeping in. Their ability to project was emphasised on Santana's 'Evil Ways': the keyboard leapt out and whirled around psychedelically. Whilst the 601s didn't project this effect as far as I'd have liked, they stayed clear of being too far forward or hard.

My overriding impression of the B&W DM601s was that they have a clean, detailed and insightful sound. Their bass is wonderfully musical and everything about them is melodic.

Dominic says

B&W's DM601s have an engaging sound that does its best to draw you into the music. Their tight, solid and tuneful bass helps a lot here, delivering a strong performance with Black Grape. They have a clean and pure tonal quality which, despite a midrange that is a little laid back, gives them a surprisingly wide

and open sound stage. Their midrange quality does ensure they don't become too forward though. Treble could become sharp with lesser recordings, but was otherwise of good quality.



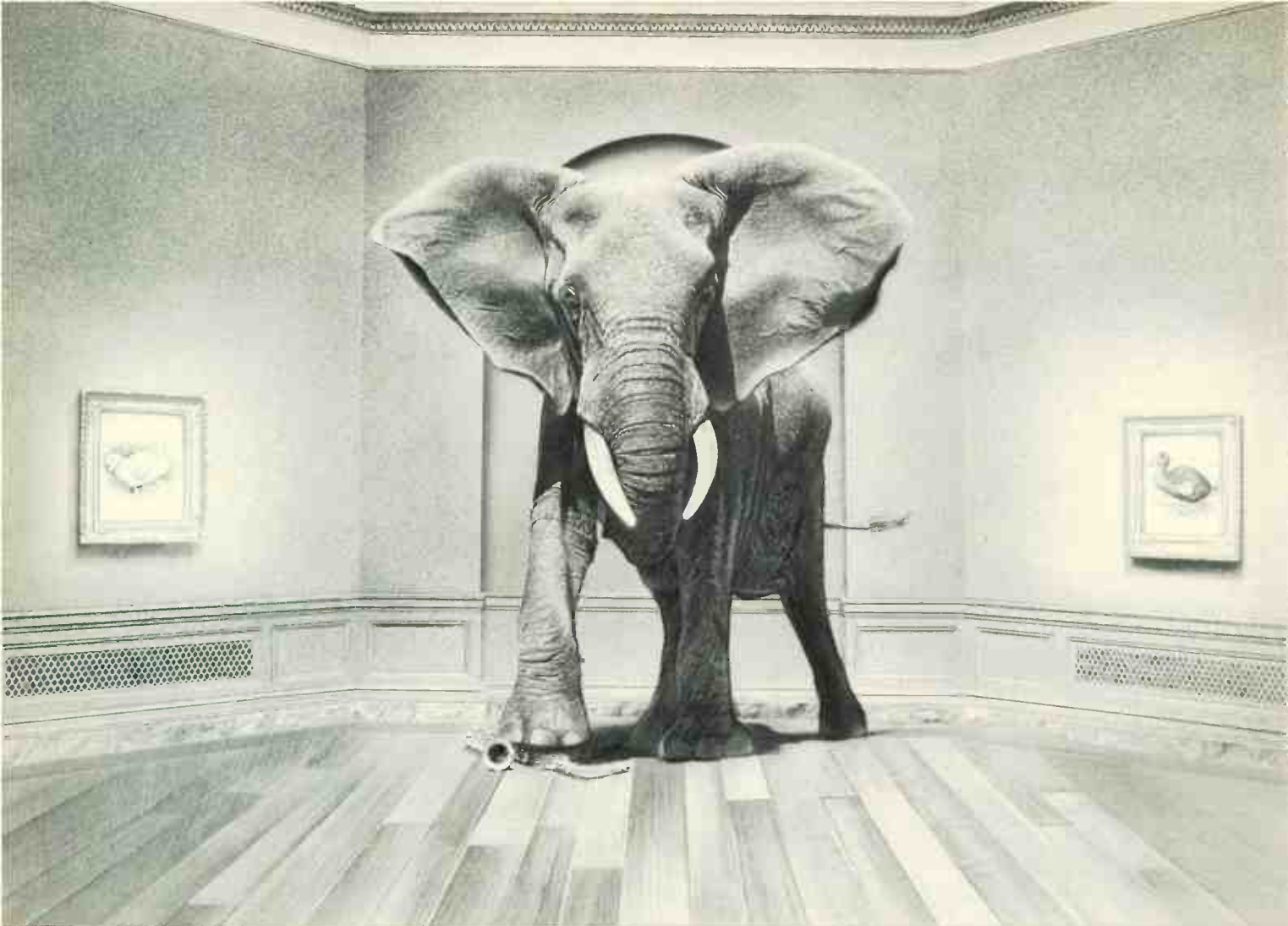
Celestion Impact 15

The Celestion Impact 15s are bigger than the other stand-mounters in this test and in many ways they had a bigger and better sound. They are the most in-your-face speakers of the group and the most distinctive.

Although relatively large, the cabinet is neither solid nor well damped, making them susceptible to boom. I was especially conscious of this throughout the audition because the first piece of music we played, Wagner, featured powerful double bass that thrummed madly and ruined the piece.

This problem did not affect electric bass guitar in rock so strongly; it sounded bouncy and leant real life to the rhythm. The Beatles' 'Come Together' was alive and danceable. The prominent bass drum was clear and rounded, propelling the song along nicely. Percussion was resonant, clear and natural. Guitars were nicely defined against bass and vocals sounded rich.

Listening to Ella Fitzgerald exposed some shortcomings. On top of the boxiness, her voice lacked its customary sweetness and I felt that a little of the beautiful intonation was lost. There was



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World Radio History

a disappointing lack of delicacy and lilt in the whole performance of 'Every Time We Say Good-bye'. With a Rachmaninov piano concerto this translated into some sharpness on prominent piano notes, which contrasted against fuzzy treble.

Strings were fine in terms of dynamic contrast, rising and falling competently, but they weren't detailed or crisp enough. Nevertheless the soundstage was big enough and there was a general ease and conviction that made listening pleasurable.

After doubts were raised over the treble I decided to embark upon the dreaded Donna Summer test. Her own vocals in their ordinary register sounded fine, but higher pitched backing singers were indistinct. These 'speakers were decidedly reticent in the presence of high female vocals or violins.

In defence of the Impact 15s, their generally open and honest character is attractive. Whilst they are unashamedly boxy sounding, they also sound large without becoming screechy or painful; they remained musical throughout the session.

Dominic says

Wagner caught the Impact 15s out early on, revealing a big, boxy 'boof' in the lower octaves. Long, sustained bass notes caused their cabinets to resonate, but on punchier rock material this wasn't so noticeable, adding a nice enough spring to bass lines. Above this their midrange was smooth, dry and impressively open. Yet I also heard some phasiness and a lack of focus in the upper midrange. Treble was sharp and insightful, adding a good sense of detail without harshness. Overall I found the Celestions' big, full and weighty sound impressive.

Mordaunt-Short MS20i

The new MS20i from Mordaunt-Short was an erratic little minx, one minute exciting, the next disappointing. The appeal of this speaker will depend more than usual on what you want it to do.

Upper bass was tuneful and strong



rhythmically, an unusual combination for a budget product. This gave most tracks an entertainingly musical feel, with good pace and dynamics. But there was little evidence of deeper bass, necessary to create the physical sensation of a performance. They need to be placed close to a rear wall.

The midrange was a let-down, with a synthetic, quacky colouration affecting guitar. Brass instruments in the lower registers - trombone and French horn - seemed a little messy and coloured. Black Grape's 'Tramazi-Parti' suffered a certain temporal flatness, the 20is unable to catch leading edges cleanly, softening definition. Marr's guitar in 'There is a Light and It Never Goes Out' had an uneven tone and was blurred; it should propel forwards cleanly. Although it was brightly lit, it also seemed uneven and even a little turgid of tone.

On the positive side, with simple acoustic and vocal tracks the MS20is were strikingly natural and clear. Singers moved impressively close through these speakers, reaching further forward towards me than usual. Female vocals were consistently handled well, Brenda Lee sounding wonderfully velvety.

Acid jazz kings Santana exposed a lot of the MS20is' drawbacks. Tom-toms did not sound adequately hollow or resonant and consequently lost a lot of their groovy influence. Keyboards were not well sustained, lacking the hurdy-gurdy swirl they should display. Nothing jumped out, came alive or had the power to surprise. It seemed that

when the music became more complex, the MS20is got confused and withdrew.

Moving on to classical, Hideko Udagawa's violin was projected clearly, even if its strings sounded a little thin and bright. The instrument ebbed and surged effortlessly under her playing; it was conveyed strongly. All-in-all, the treble registers came across well on this recording.

Ashkenazy's piano work was less pleasurable. He was very much swamped by the orchestra's strings which seemed to be playing over him. The piano should have been more prominent, sitting firmly centre stage and there was insufficient weight to give full expression to his left hand.

There was a lot I liked about the MS20is. Their treble was solid and clear, although a trifle bright. Bass was satisfyingly tight and vocals among the best within this price range. But their midrange was not sufficiently forceful or clear enough with more complex pieces and it had a strange tone. The MS20is are not all-rounders.

Dominic says

Mordaunt-Short's MS20is are all about rhythm and impact. They have a light but fast upper bass and lower midrange, which exaggerates musical tempo to get your feet tapping. Sadly, they have no real deep bass; although rounded enough to sound balanced, I missed bottom end power. Their midrange was clean and forward, giving them an immediate sound that grabbed my attention with Steve Earle's dry vocal and crisply struck guitar chords. The treble could occasionally become excited, ringing on hard struck cymbals, but it didn't become sharp enough to qualify as unpleasant.

Revolver Purdey

The Purdey is a two-way floorstander with a solid, sober appearance. The good thing about floorstanders is you don't need stands, so the Purdey represents good monetary value.

There aren't two ways to say this: the Purdey has little bass. Obviously this offends individual taste to varying degrees, but it does tend to create a

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sense of listlessness and there is little to underpin the music.

This omission was offset by their strikingly good portrayal of vocals. Listening to the Stones' 'Brown Sugar' was a pleasurable experience, highlighted by the clarity of Jagger and Richards' harmonising. Their voices were forward and sounded really natural. But the boogy-woogy piano was not prominent enough and brass could have been richer and brighter tonally.

Guitars on The Levellers' 'Hope Street' crashed without becoming messy, showing good focus and integration. This track's melody rose clearly above the rhythm section, where it could be followed easily. Instruments were clean and nicely separated, if a little lacking in body and brightness. There was a nice bite to guitars, but also a frustrating lack of power.

Hideko Udagawa's strings in Bruch's Violin Concerto No.1 benefited from the Purdeys' clean quality. The character of the violin was not sufficiently penetrating and seemed rather distant. There was a nice sense of proportion, but these speakers were not formidable enough to be able to strongly convey its character or intent with any force. A larger sound stage and greater projection would have been particularly beneficial here.

Although dry, the Purdeys did not rasp, but their character did not suit music which was syrupy and smooth, such as Ella Fitzgerald ballads or Harry James's sentimental swing. The

atmosphere of such performances was not well captured and they could sound clinical at times. On the positive side there is nothing cloying about these speakers. They strike a good balance between detail and smoothness.

With Harry James, clarinet was more resonant and natural than trumpet, and cello more luxurious than violin, but all were surprisingly well reproduced for a 'speaker of this price.

Although these Purdeys were unbalanced, they managed to redeem themselves in some area of every recording I played. So despite a slight dullness and anaemic bass, I was forced to look on the bright side.

Dominic says

With Teenage Fanclub's 'Mellow Doubt' the Purdeys impressed with their crisp and open sound and super vocal projection, but their weak bass was immediately noticeable. They go quite low, but with no real power behind notes. Treble was a little untuneful, but bright and clear, giving good insight and detail. The Purdeys have too little bass to sound properly balanced and really need the help of a subwoofer.

CONCLUSION

And now for the final reckoning. No one speaker had everything, so it was a case of choosing which attributes were most desirable.

The B&W DM601s came top of the list for me. The more I thought about them and listened to them the happier I was with this choice. Ultimately, the 601s had the least restricted and the cleanest sound, one I found the most satisfyingly musical. Their subtlety was engaging. These were the 'speakers I would most want to own.

From the outset, KEF's Coda 8s vied for first prize. They had a breezy presence, good dynamics and a sense of fullness to their performance. They didn't beat the B&Ws for clarity and weren't as free from the box either, which ultimately decided against them.

The MS20is automatically went into the top half of the ranking. They had a big sound and were really tight in the bass, but they could also sound a little

sharp and uncomfortable in the midrange. Their lack of deep bass was a disappointment. But a forward and assertive character will commend them to rock fans looking for clarity of beat and metronomic timing.

Celestion's Impact 15s were pushed down into the bottom half of the group by fierce competition. They were marked down by their confined and boomy quality. Although they had a big presentation, it seemed to travel from a distance and sounded a bit synthetic.

Revolver's Purdey floorstanders didn't convey the scale of sound their much larger size promised. In the end their absence of deep bass could not be forgiven. The result was that many kinds of music were left dangling in mid-air. Very clear vocals though.

The AE100s came bottom of the pile for me. Although basically well balanced, they failed to inspire with all types of music. They were reasonably neutral, but also messy in a splashy and sibilant way. They smoothed out dynamic variations, making for a lacklustre performance ●

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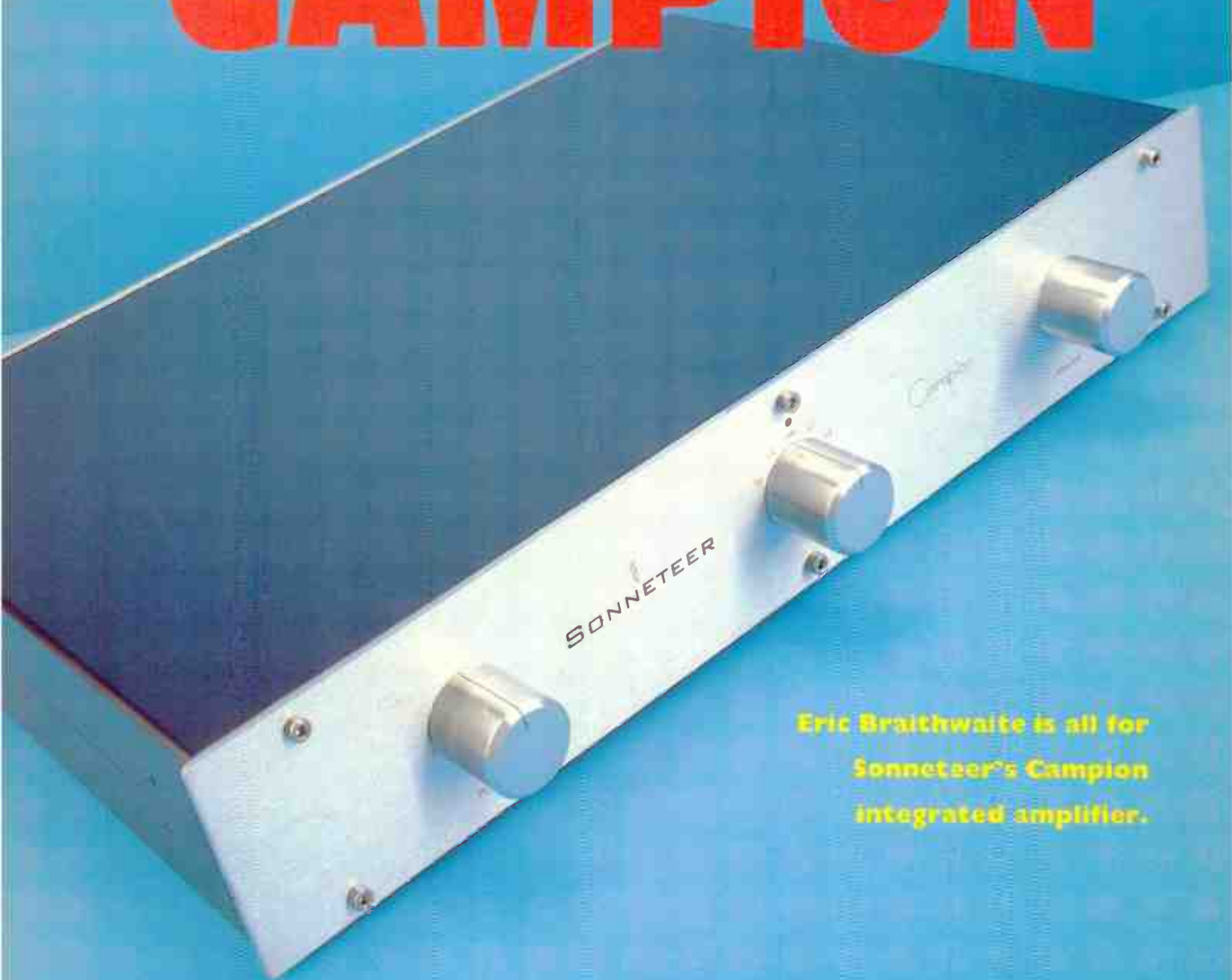
WORLD VERDICT

B&W DM601
 KEF Coda 8
 Mordant Short MS20i
 Celestion Impact 15
 Revolver Purdey
 Acoustic Energy AE100



Measured Performance
 see p113-121

SUPREME CAMPION



Eric Braithwaite is all for Sonneteer's Campion integrated amplifier.

Excuse me for turning philosophical for a moment. The hi-fi business is not exactly

flourishing. The profits would scarcely attract the attention of a water board or electricity company chairman for

more than a couple of seconds before being dismissed. It's not the kind of business Rothschilds would suggest

putting their capital gains into. Yet there are still young men - the two behind F.T.M. Marketing, for example - who have this notion that designing and building a thoroughly traditional British amplifier is a worthwhile occupation.

Judging by results, they are not as crazy as they might seem. First of a planned small range of amplifiers, the Champion integrated amplifier shows externally all the traditional values: a simple, uncluttered thick fascia plate with three knobs (on/off, source selection and volume) with a chunky quality-finish, adorned only by a blue power LED that reflects off the satin sheen of the middle control. In keeping with other mid-price components from these isles, even the output is a fairly traditional 30watts, so it's not even a stunning powerhouse for the masses. It is, however, one of the most attractive-sounding integrateds these shores have seen for a while.

I am very much one for clarity and lucidity in amplifiers, firmly believing that the work a good recording engineer and producer puts in ought not to be wasted. One of the examples of some fine studio work that needs top-quality amplification to give of its best is the Tafelmusik Haydn Symphony No 41, a Sony SBM recording. The band was perfectly spaced between the speakers, with a breadth that almost defied the boundaries of the room. Within a clean studio space every instrument was pristine and perfect.

In the Second Movement there is some counterpoint of considerable complexity, but the Sonneteer never glazed over the timbre of violas against violins nor submerged the slightly coarse edge of the valveless horns in the brass. Most surprising was the perfection of the flute, along with the clicking of the keys caught by the miking, discernible as it ought to be but not obtrusive. Even with the trickiest

piano and harpsichord recordings, the Champion worked wonders, delivering near-studio definition, even allowing for it lacking studio amplifier power. If King George had heard his own harpsichord in Martin Souter's Isis recording through the Sonneteer, he would probably have given up playing in despair. A virtuosic hour of performing, and recording, it was utterly gripping.

Serious amplification ought to be able not only to keep time, but to change tempo as instantaneously as a real musician. All too often, all but the 'high-end' falls at this musical fence. Not the Champion, however, whose timing was exemplary.

“ Somehow, the Champion is one of those very rare amplifiers that puts everything together and a tingle in all the vertebrae, especially the ones that keep a listener fully upright on the edge of the seat. ”

Nor is all this true for just classical recordings. The same innate truthfulness came across with The Pretenders' 'I'll Stand by You', Chrissie Hynde's voice nicely up front, with that inspiring sensation that you could practically see the tape unwinding before your very eyes. Somehow, the Champion is one of those very rare amplifiers that puts everything together and a tingle in all the vertebrae, especially the ones that keep a listener fully upright on the edge of the seat.

Take the Rob Wasserman/Rickie Lee Jones 'The Moon is Made of Gold' from Duets. No, it wasn't just 180gm vinyl or being tracked with an Ortofon MC7500 playing through Michell's Iso external phono stage, that caught the tension between the two duetists. Through the Sonneteer, there was that sense of the interplay between two musicians and a near-tangible live feeling of the two watching each other bar by

bar that you seldom hear on a recording. Every single momentary vocal twitch was caught like a fly fluttering as the amber set. So was every twang of Wasserman's double bass, with a resonance that made the thing extraordinarily lifelike. True quality stuff, this.

It's almost too good to be true, isn't it? All I would wish for would be a bit more wattage. All the same, clearly, this is an amplifier designed by people who are keen on music and it bodes well for the future generation of British hi-fi design. One day, if there are hi-fi company flags dangling in cathedral naves like those of famous regiments, Sonneteer's name deserves to be among them.

Thomas Campion, by the way, was a kind of Elizabethan Andrew Lloyd Webber. He composed masques and songs, combining the lyricism and the drama his hi-fi descendant has in abundance. He wrote this amplifier's epitaph (if we can allow amplifiers to be female, like ships) as it left:

*All that I soong still to her praise did tend,
Still she was the first, still she my songs did end. . .*

Then let my Noates pursue her scornfull flight:

It shall suffice that they were breath'd and dyed for her delight ●

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Measured Performance
see p113-121

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ALPHA 6 CD

Arcam's reputation has long been established for class leading performance with the remarkable ALPHA 1 and ALPHA 5+ CD players. The new ALPHA 6 carries on from these.

The secret is Arcam's all new 20bit digital audio board, which delivers a musical presentation with more detail, clarity and depth than ever before. The ALPHA 6 also offers slimline styling and a minimalist layout, ensuring ease of operation as well as making it an ideal aesthetic match for Arcam's Alpha series of amplifiers, especially the new ALPHA 6+. These two models combine to provide the convenience of remote control operation as well as outstanding sound quality. However, the astounding sonic performance of the ALPHA 6 means that it will also complement more expensive ancillary products, like the superb Delta series from Arcam.

At Sevenoaks Hi Fi you will discover the new ALPHA and DELTA series.

cyrus



III

Following the success of the original Cyrus range, the new Cyrus III was developed. Inside the familiar shoe-box casing, this remarkable amplifier incorporates the very latest technology, including full remote control operation. By adding the PSX-R power supply you isolate the Cyrus III from the mains, reducing the chance of extraneous noise and glitches. The end result is an audiophile product, adept at reproducing all types of music with great reality. The recent award from the Federation of British Audio enhances the CYRUS III's reputation further. For more details on the Cyrus range, including the DISCMASTER, DACMASTER, DAD7, FM7 and the new PRE/POWER amplifiers, contact your local Sevenoaks Hi Fi-Cyrus branch.

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Craftsmanship, style and refined musical presentation is evident with all Ruark loudspeaker's. This is the result of years of experience and dedication to design. As a member of the Guild of Master Craftsmen they refuse to accept compromise. The Ruark PALADIN's are a two-way floorstanding loudspeaker that incorporate a new long throw driver and a

Vifa tweeter, ensuring superb mid range clarity and the dimension of extended bass. This means that when the PALADIN's are partnered with suitable amplification they are sure to enhance all music lovers' enjoyment for many years to come.

To audition the Ruark range, including the **TEMPLAR**, **TALISMAN II**, **CRUSADER II** and the new **ICON**'s, contact your local Sevenoaks Hi Fi branch.

meridian



506

All Meridian components, from the simplest to the most complex, are designed to be operated by the touch of a single button on the MSR remote control.

The 506 CD player is no exception. It provides the levels of performance you expect from models within the superb Meridian range.

Utilising a high mass drawer mechanism and steel chassis means that CD transportation is exceptional. An 18bit Delta Sigma conversion stage ensures that bass notes are delivered with real slam, while detail is incredibly natural. These are characteristics common to all Meridian CD players including the new 20bit 508 and the remarkable 500 and 563 CD transport and DAC.

However, the real benefits of the 506 materialise when it is used with other Meridian components, like the 551 integrated amplifier and 504 digital tuner. Creating an advanced an flexible, full remote control system.

audiolab



8000S

The new 8000S, stereo amplifier, offers the same flexibility and outstanding sound quality as every Audiolab product. At the turn of a switch it will perform as an integrated amplifier delivering 60 watts per channel, or by connecting a second power amplifier act as the pre-amplifier in an audiophile pre/power combination. As a high performance stand alone pre-amplifier the 8000S delivers many of the features found on the remarkable new 8000Q, such as Zq technology and remote control operation. With the addition of the 8000PPA, vinyl replay is superb.

The 8000S also caters for the addition of an Audio Visual Decoder and an active sub-bass system. This ensures that the 8000S is an ideal amplifier for the present and the future. For more details on the Audiolab 8000S, 8000A, 8000P, 8000C, 8000CDM, 8000DAC, 8000Q and 8000PPA, then contact your local Sevenoaks Hi Fi branch.

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RC/RB970BXII

Designed and developed in the UK, the amazing **RC** and **RB970BXMII** pre and power amplifiers deliver audiophile sound quality. By adding a second power amplifier, you can bridge the two in mono, providing incredible control with a wide range of quality loudspeaker's. The **RC** and **RB970BXMII** offer the same slimline styling and characteristically solid build as all Rotel products. A separate record and listening facility with tone defeat and a split volume control means you have almost finite adjustment. While the addition of the **RQ970BX** phono equaliser ensures vinyl replay of the highest standard. For further details of the Rotel range, including the **RCD970BX** CD player and the **RA970BX** integrated amplifier, visit your local Sevenoaks Hi Fi.

monitor audio



STUDIO 20SE

The breathtaking **STUDIO** series of loudspeaker's from Monitor Audio, offer a no compromise approach to design and construction. This is obvious the first moment you see them. Whether they are finished in a standard satin veneer or a luscious grand piano lacquer, they cater for a discerning palette. Incorporating a gold anodized tweeter and an aluminium alloy bass/mid range driver. The superb **STUDIO 20SE** deliver remarkable transparency and the necessary focus to reproduce complex passages of music with such accuracy that they are used in many reference systems. To experience the stunning Monitor Audio **STUDIO** series of loudspeaker's, including the new **STUDIO 12**'s, just visit your Sevenoaks Hi Fi branch.

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The **GYRODEC** has always been a class act. Beautifully styled in either a gorgeous bronze or a standard silver finish, it looks like no other turntable. Like all of the products designed and built by John Michell, it offers outstanding performance, extracting every last nuance from a variety of music. The **GYRODEC** incorporates a three point suspension system, so it is very easy to set up. It can also be used with a multitude of tonearms and cartridges, making it one of the most flexible turntables available. Over the years the **GYRODEC** has evolved. With the addition of the new **QC** power supply it provides vinyl replay normally associated with more expensive turntables.

marantz



CD63SE

Marantz are one of the audio manufacturers that enjoys making recorded sound as realistic as is possible. This development of pure hi-fidelity has led the Hi Fi press to bestow numerous Best Buys and Recommendations upon models within their range. The latest being the 1995 What Hi Fi Award of CD player Best Buy. The **CD63SE** offers sparkling performance. With its high mass drawer mechanism and copper screening ensuring unrestricted CD transportation and air flow, all music from classical to rock, jazz to blues is reproduced faithfully. The **CD63SE** also offers a logical upgrade path, via its coaxial and digital outputs. With this pedigree the superb **CD63SE** represents exceptional value for money.

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World Radio History



Whilst the battle for the world's tape market stays unresolved, manufacturers tentatively release new models. But with Philips pitching Digital Compact Cassette at the cut-throat price of £250, there's no room to manoeuvre. At £270 the NAD 614 I tested in the September 1995 issue was as expensive as a DCC recorder. The new 613, following hard on its heels looks more attractive. It worked well and comes for just £230 - dead competitive.

You'd be forgiven for being unable to see meaningful differences between the 614 and 613; I was uncertain at first. The simpler 613 lacks Car, a compressor facility for making car tapes. It also lacks the zero-stop Memory of the 614. Beneath the skin the 613 has a lower quality head, but the 614's was no great shakes. Neither recorder can fully exploit the performance of metal tapes but that's the way of things now; no deck at this price point manages better. Quality has suffered with the rise of the Yen, since cassette deck heads come almost exclusively from Japan; from Canon, TDK and the like.

There are few other important differences. Actually, the 613's transport measured far better than the 614's. Doubtless, this is down to variability in the mechanism, which the decks share.

NAD design their decks themselves. This company knows what it's doing, but they are in battle with the Japanese, and Philips who are throwing their weight around in hi-fi again (not that I'm against a good old scuffle!).

The 'clunk - clunk' of the 613 when it stopped and started did not make it seem very slick. Nor did the undamped cassette door which drew the cassette back into a murky gloom, frustrating a quick visual check of how much tape is left.

Those were the 613's obvious weak points. But it had plenty of strengths to compensate. Control ergonomics were good, there was a big, clear tape counter and automatic tape type selection. Thankfully, NAD have retained both Play Trim and variable

NAD GET IT TAPED



Bias. The former tweaks pre-recorded tapes into proper tonal balance, getting rid of muffled or (sometimes) sharp treble. It actually alters treble level like a tone control, but before the Dolby system acts to decompress. Consequently, Dolby tracks more accurately. Only NAD and Yamaha bother to use this idea.

Bias adjustment similarly affects tonal balance, but only whilst recording.

In effect, it matches a tape to a deck. Many decks, especially budget models, don't vary metal bias and manufacturers slyly conceal this fact. The 613 does: tests showed it tuned in TDK MA perfectly. It also tuned in ferrics and chromes, as expected.

Tests also showed the head struggles to cope with the flux levels needed for metal tapes, so distortion sets in much above 0VU, when

Noel Keywood
auditions NAD's 613
cassette deck to
discover it is a
formidable
competitor - even
against the 614.



recording. Music peaks shouldn't be pushed much past this point. With ferrics especially though, the head is happier, giving cleaner bass and midband quality. Treble will get muddled then soften when it's prominent in music, even though the 613 has Dolby HX Pro to lessen this. Only metal tape can offer clean treble, but to avoid obvious hiss Dolby B must be used.

SOUND QUALITY

Although good music transcends the medium it's played on, good reproduction highlights its qualities. You might think a pre-recorded cassette of a (mediocre) 1965 recording wouldn't add up to much, but the clean opening bass line and sheer zest of the Beatles' 'Drive My Car', were a delight on the 613. It has a strong enough bass performance to sound meaty and full at low frequencies, which gave weight and substance to rhythm sections.

Extended treble gave a ring to triangles, cymbals and tambourines, and fine speed stability freed them from phase jitter and vague positioning on

“The clean opening bass line and sheer zest of the Beatles' 'Drive My Car', were a delight on the 613.”

the sound stage. Play Trim couldn't provide enough lift, being compromised by other losses. Whilst it balanced most recordings, others - amongst them James Brown's 'Gravity' and Diana Ross' 'Eaten Alive' - remained a little dull. Newer recordings, like Dream Harder from the Waterboys, generally came across superbly though. Fine speed stability was apparent in the crisp control maintained over rhythm and the sense of general cleanliness and clarity achieved.

A gruelling test of speed stability was applied by recording Chopin's Opus 48, No 1 at the start of a tape (TDK SA). The 614 disgraced itself here; the 613 flew. It held sustained notes near perfectly. I just hope that the near-Nakamichi like speed stability of my sample wasn't a one-off. It's impossible to tell without testing an unrealistic number of samples I'm afraid.

I jumped between TDK AR ferric tape and TDK MA metal when recording, deciding ultimately that MA had it, ignoring price differences. TDK AR gave cleaner and stronger bass of the two, but it sounded coarse and messy across the upper midband and treble, where MA sounded stable, clear and sweet. Providing record level was kept down to 0VU on peaks (with both tapes, but for different reasons), Dolby B was used and bias cranked back to minimum, TDK MA made great recordings. The sense of cleanliness and precision of the 613 undoubtedly came from fine speed stability, but I felt that NAD's circuitry was making its contribution too. Incidentally, chrome tape in the form of TDK SA, generally sounded turgid on this deck. It wasn't ideal.

I got a fine performance all round from the NAD 613. It might not match my own Nakamichi ZX-9 for replay quality, but it got respectably close. I couldn't say the same with recording quality, where a Nak. is unsurpassed. But the NAD still did a really good job here; I enjoyed listening to it. So I've no hesitation in recommending the new 613 - it's better value than rivals - and even the 614 (whoops!) ● NK

NAD 613

£230

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Finchley, London N3 1QG.
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WORLD VERDICT



Fine playback performance and good recording quality when used carefully. Better than most at the price.

Measured Performance
see p113-121

MINI ISIS

Does the new Isis loudspeaker live up to its lofty ambitions, or is it just a Castle in the sky? Eric Braithwaite and Haider Bahrani give their verdicts.

Why Castle would name their loudspeakers after their version of castles is clear now. The Tansley's compare to pre-war castles, soaring with nobility under Giles Threl's watch, and showing their staid, old-fashioned personality.

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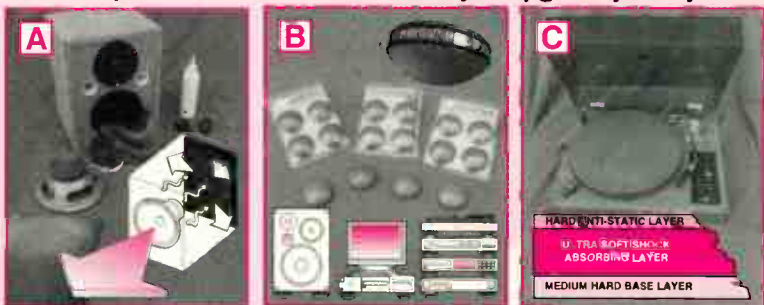
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Timed to perfection, TEAC's £350 CD-5 hits the streets a couple of months before Christmas, traditionally when the hi-fi season begins. Marantz's CD-63SE and NAD's 514, both key competitors against the CD-5, have been around for a while now, and TEAC will be looking to pick up any potential customers not

already taken by these two.

Continuing in similar fashion to their more upmarket players, the CD-5 has a simple, uncluttered fascia with large buttons - full marks for ergonomics. Only the simplest functions are available on the front panel, facilities such as numeric keypad, program, search etc. are found on the remote control. Also

on the remote is a variable output facility which is a nice touch, providing remote volume to the armchair bound. For those looking towards future upgrades, an external CD convertor can be connected to its optical digital output.

To compete with the CD-63SE, which sports Marantz's HDAM audio

TEAC FIVE



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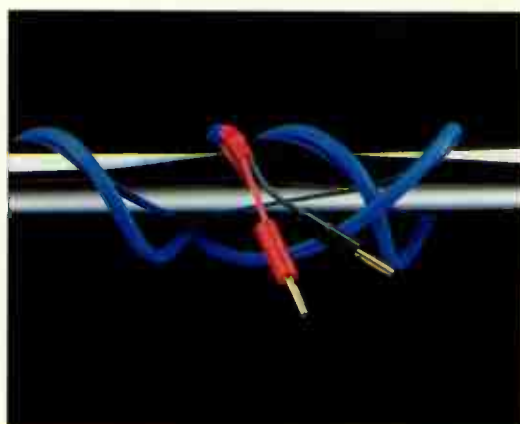
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output amplifiers and a sprinkling of audiophile grade components in critical locations, and the NAD514 which again uses high grade output devices and quality components throughout, TEAC have had to add their own audiophile status tweak to the CD-5. Sadly, the budget couldn't extend to their VRDS transport, but the CD-5 does have the highly regarded Philips DAC-7 convertor at its heart, and a vibration-resistant foot design.

These gold pointed feet look a bit, well er, silly, as if added as an afterthought. Sadly, this was confirmed when I tried to install the CD-5 into a system; the feet not only made it too wide to fit between the uprights of the stand, but they were also so far outside the footprint of the player that it didn't fit on top either. So, one prerequisite to purchase of the CD-5 is an oversize table to put it on. Odd how TEAC should seem so concerned about vibration, and then make sure that their player can't fit on a normal size isolation table; but then again, the isolation feet are joined to the flimsy pressed steel outer case and not the actual chassis, so maybe they're not as concerned as it would seem at first glance.

Anyway, once all this was aside, the player resting on a wide, solid window ledge, things were under way. The basic balance of the TEAC was very reminiscent of the CD-63SE with which it will compete. Black Grape's 'In The Name of The Father' was produced with a lean and taut presentation. Bass was firm and well rounded, if a little lacking in weight. The initial punch was strong, but the force of the follow through seemed lacking. 'Kelly's Heros' showed the CD-5's ability to catch hold of the deepest notes and produce them to good effect, the near subsonic thud at the intro. sending the Mission 752s' drivers sharply towards their end stops. Again, although the note was well described, it didn't really have enough scale.

Where the CD-5 performed particularly well was with messy or

complicated pieces. The Charlatan's 'Just Lookin' is a typical indie rock track, complete with electric guitar, vocals and percussion all in harmony. Often this kind of mixture can sound ill defined, blurring into a melded mix. The CD-5 showed clear focus here, separating the instruments well and making the performance more succinct.

With strong treble, such as fiercely struck cymbals, the CD-5 could develop a little metallic harshness that gave it an almost mechanical character. It could do with being a little smoother and more natural here. Having said that, it gave great insight and a crisp bite to the more softly played 'Bullet Comes'.

Vocals had a dry, lean character, leading the CD-5 more towards

“It doesn't have the velvety smooth presentation of the CD-63SE . . . but it does seem more ruthless when it comes to extracting the last ounce of detail.”

demanding pieces where its analytical nature allows it to take control. With simpler acoustic tracks, like Steve Earle's Train A Movin' album, the CD-5 could be accused of stripping the music too bare in its search for detail. Like many CD players it lacks any real stage depth, which combined with a lack of warmth can remove some of the body and character so important to these simpler recordings. It doesn't have the velvety smooth presentation of the CD-63SE, which can be a real charmer, but it does seem more ruthless when it comes to extracting the last ounce of detail.

With Wagner's Tannhauser, horns



were full and powerful, if a touch reticent and held at the back of the stage. Tonally, strings were a touch on the bright side, showing a little sharpness on the highest notes. This wasn't unpleasant, and didn't grate badly, but it was noticeable all the same.

All in all the CD-5 is a clean and tidy sounding player, with a good eye for detail and fine insight. It doesn't quite have the magic of the CD-63SE, which, with its smoother and richer midrange and treble brings a more fluent and musical touch. This is in a well balanced system though, and those who find their's a bit too rich or thick, would do well to audition the CD-5 where they'll also be able to take advantage of the extra detail it is capable of resolving ●

TEAC CD-5

£349.95

TEAC UK

**5 Marlin House,
The Croxley Centre,
Watford,
Herts. WD1 8YA
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WORLD VERDICT

Clean and dry sound, but a little sterile compared to the competition.

**Measured Performance
see p113-121**

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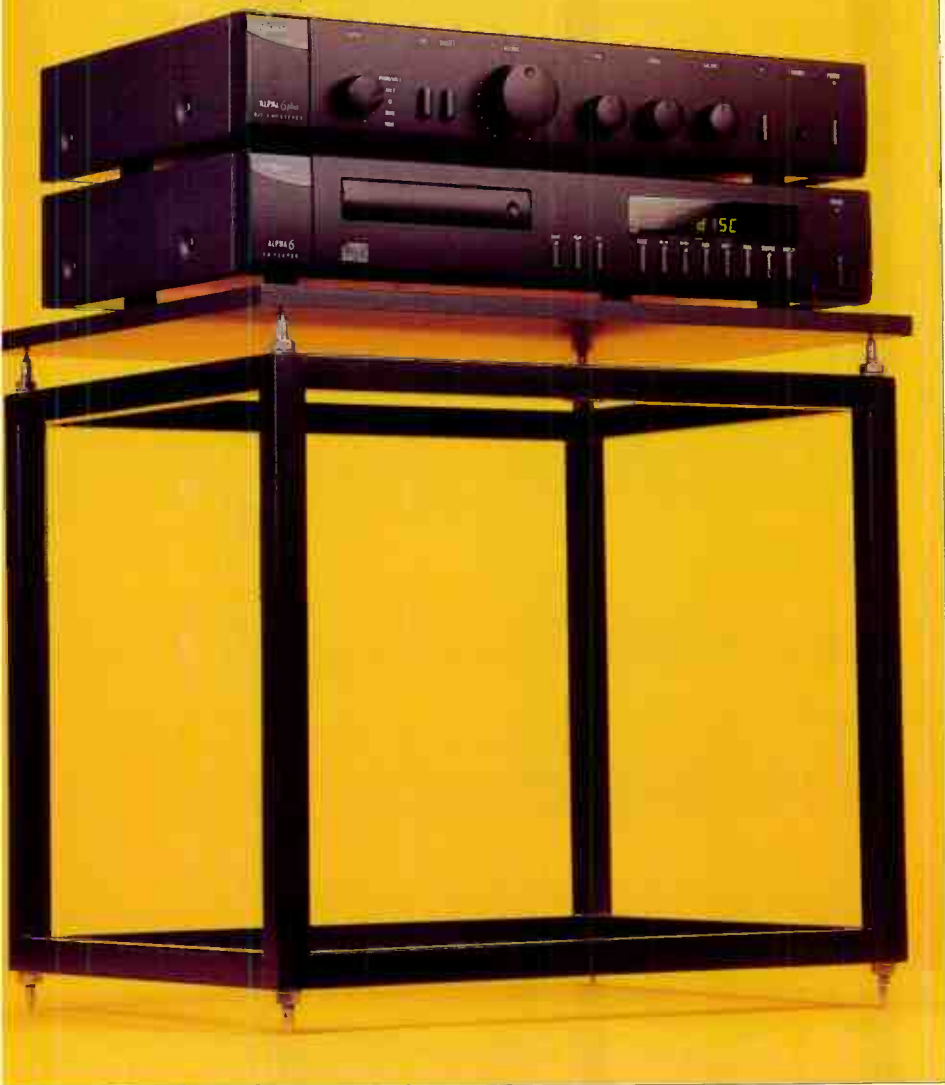
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Dominic Todd's journey through hi-fi started with an Arcam Alpha amplifier. Down the road a bit, he listens to Arcam's latest version, the Alpha 6+, partnered with the new Alpha 6 CD player.

there, but it was not meticulously unravelled and presented.

A 12" vinyl disc, Fraiser Ray, presented the Arcam with fewer problems. The powerful bass lines were well integrated with the rest of the mix, and it had little problem dealing with the near sub-sonic notes. If anything, it could become a little soft, making tight bass control a necessity in a partnering 'speaker. The depth of music could have been better portrayed, but I had no complaints with the expansive stereo width. Instrumental timbre was generally well revealed, although the brass sections could sound just a little too laid back.

The Cranberries' 'No need to argue' portrayed the Arcam in possibly its worst light. Although vocals were delicate and free from any sibilance, the whole affair lacked emotion and was too refined. The sound was not well projected, giving the impression of a lack of transparency and instrument separation. Drum transients were softened too.

ROUTE 66

Before I go any further, let me declare an interest here. You see, my very first piece of 'proper hi-fi' was an Arcam Alpha amplifier. This time, however, it's an Alpha 6+, complete with a power hike to take it to a claimed 50 watts. At £349.90, it can hardly be called a budget amp. Neither can its £600 CD brother. It will be interesting to see if this Arcam can compete with the present crop of 'super' machines at almost half the price (Marantz CD-63SE and NAD514).

Both new Alphas are solidly constructed and neatly finished, with a lot of attention given to detail under the bonnets too. The CD player uses a 1-bit PWM (Pulse Width Modulation) DAC with a 20-bit digital filter. This is a break from Arcam's previous Alpha 5+ which uses a multi-bit DAC.

ARCAM ALPHA 6+ AMPLIFIER

When listening to the Alpha amplifier, I used the matching CD player as the primary source (as well as my own sources), and coupled up a pair of Royd 'The Minstrel' 'speakers (a typical combination).

First impressions, with Tricky's album, were of restraint and good manners, but also a slight blandness. Vocals were velvety smooth, and despite refinement there was still fair detail retrieval. It picked up the bass heart beat that runs though one track, although not as clearly other amplifiers might have done. The sound was seamless, but occasionally two-dimensional and slightly veiled. The detail was



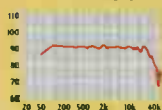
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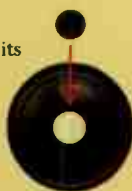
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Far better was the Alpha's reproduction of Classical music. Corelli's Concerto da Chiesa No 8 in G minor proved the point. Smooth treble suited violins, which sounded sweet and fulsome. Despite intricate twists and turns in the music, it was held together. Although the soloists occasionally got lost when pitted against the larger orchestral group, the end result was one of ease. The amplifier had a good sense of timing, the faster quartets of Pachelbel sounding more open than the rendering of acoustic music.

ARCAM ALPHA 6 CD PLAYER

I began listening to the Arcam Alpha 6 CD player with Classical music first, Johann Pachelbel's Canon 'a 3 Violinis con suo Basso', as it happens. I know I'm pigeon-holing a bit here, but Arcam owners are rather sophisticated and conservative people. Perhaps fond of Pachelbel, but defiantly not into Pulp.



The Alpha 6 CD had the distinctive Arcam family sound. Smooth, refined and totally unruffled by whatever the music had to offer. It was, perhaps, just a little less reticent than previous Arcam CD players though. Strings had a coarse edge to them. This is exactly how they should sound, to a degree, but if you prefer a more beguiling presentation, it's something to be wary of. Separation of instruments was excellent and the finely etched quality of solo performances reminiscent of the Marantz CD-63SE. The music also ebbed and flowed in the same effortless manor as other really well engineered PDM Bitstream machines.

As Arcam listeners do (occasionally) listen to rock music, I changed the pace a little with Supergrass. The Arcam lent

the same expansiveness to the sound as it had previously. Unfortunately, the same coarseness that had been apparent with stringed instruments listened to earlier, manifested itself as a slight edginess with vocals this time. By the same token, the excellent guitar definition didn't quite have the same attack demonstrated by some other machines. Bass lacked the presence of a good two-box design of this price, yet was as tight and articulate as one could wish for.

Dina Carroll's powerful vocals were

“ Whilst the Arcam wasn't particularly stunning in any one area, the seamless nature of its sound meant the player never really got in the way of the music ”

expressed with the vigour and the lack of compression they deserve. Her voice had excellent projection from the 'speakers, without sounding shouty and harsh. Bass wasn't especially deep, but the electric bass being played was portrayed with tangible realism, such was the definition extracted from the disc. The experience was one of completeness. Whilst the Arcam wasn't particularly stunning in any one area, the seamless nature of its sound meant the player never really got in the way of the music.

Julia Fordham's 'China Blue' is an atmospheric piece in an acoustic blues context. The Alpha provided plenty of depth to the track, and oozed atmosphere out of every pore. Fordham's voice displayed slight sibilance, but not excessively so. Her vocals were generally beguiling and presented to the listener within a rock-solid sound stage. The double bass had a natural resonant timbre and hi-hat cymbals appeared from an inky darkness. Once again, the Arcam caught the feel of the music, and involved the listener, even though it may not be as technically accurate and transparent as some.

CONCLUSION

It's clear that both Alpha amplifier and CD players are competent hi-fi components that are a fine choice for someone looking for long term satisfaction from their hi-fi. However, the amplifier's sound quality isn't as good, relatively, as that of its CD brother. Whilst they make an excellent pairing, and the CD player is worthy in its own right, there are better sounding amplifiers available for £350.

In the quest for refinement, it seems Arcam have gone too far and taken the raw edge off the music - so often the key to a really involving hi-fi system. Care must also be taken when matching the Alpha 6+ amp. with 'speakers. Those with a loose sounding bass could contribute toward a ponderous end result.

The CD player is more successful in its own right. Reminiscent of the CD-63SE, the Alpha can almost justify its extra cost on account of its excellent build, plus a sonic performance that remains unruffled by whatever type of music is thrown at it ●

Arcam Alpha 6+ amplifier £349.90
Arcam Alpha 6 CD player £599.90

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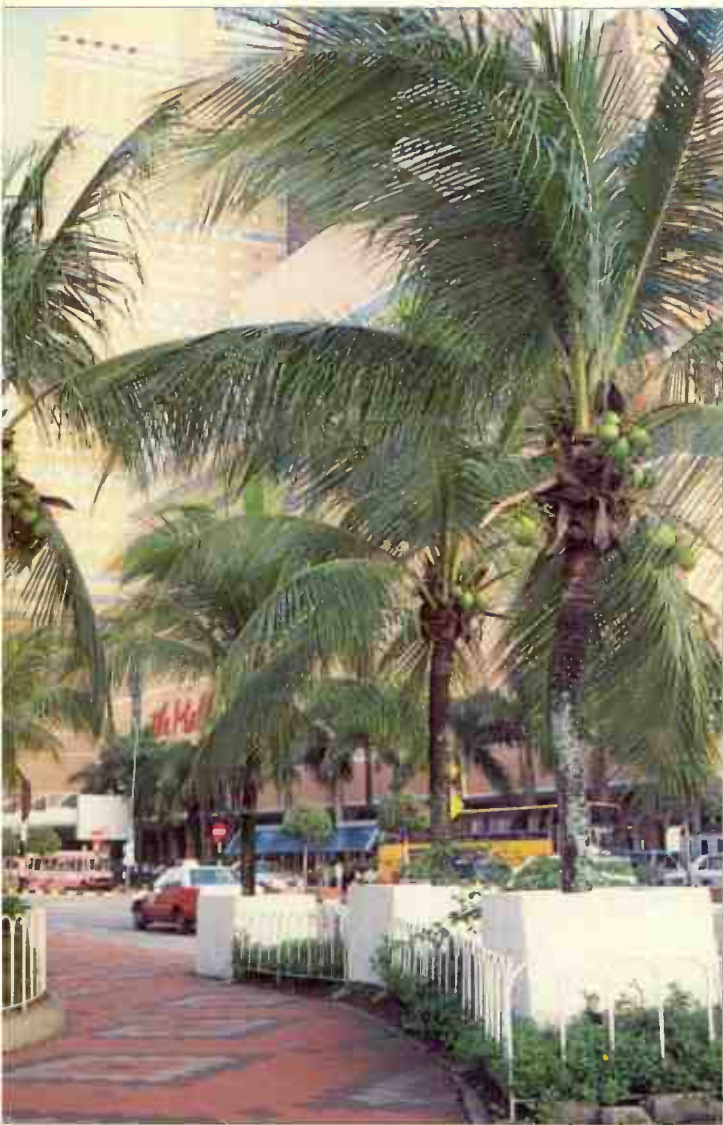
WORLD VERDICT

Alpha 6 amplifier - Full and smooth sound, with loose bass. ●●●●●

Alpha 6 CD player - Smooth and seamless, with a little coarseness at times ●●●●●

Measured Performance
see p113-121

MALAYSIA AUDIO &



Noel Keyword heads East to Kuala Lumpur, capital of Malaysia, to discover the delights of the Orient. Yes - there were valves everywhere - oh, and a great hi-fi scene, full of surprises.

Not that we aren't in there. Demand for our kits in Malaysia has been growing steadily and we needed a distributor to provide customer support. Recently we tied up with Octave Electronics, one of the few importers able to offer the sort of specialised backup, like loudspeaker measurement, we demand for our kits. So I was on my way to discuss technical matters, as well as meet Hi-Fi World readers and kit builders and, of course, tour the show

in the capital Kuala Lumpur.

This show was full of the mysteries of the East: the good, the bad and the extraordinary. I saw some fantastic high-end products - especially valve amplifiers - yet to be seen in Britain, plenty of awful AV loudspeakers and, most extraordinary of all, fake British amplifiers. There were tales of large scale commercial 'importing' techniques that would interest Her Majesty's Customs & Excise and I even discovered things I never knew about Brit. operations, like the tie up between KEF, Onkyo and NAD. This was one fascinating show!



The Legend Hotel, Kuala Lumpur, venue for the show.

Lying about 120 miles north of the equator, KL is a trifle warm and humid. Steam was rising from the dark green jungle as the jumbo coasted in. Having been brought up in one of Singapore's darkest corners, this was no surprise to me. Mind you, I did wince at the tale of a man recently eaten by a 10ft Python which, thoughtfully crushed him first. This was cheerfully related to me by show organiser Dick Tan. Suddenly the concrete of the



Audionote amplifiers in the State of Art room. Ongaku single-ended 211 triode on top and a 9W 300B equipped Meishu with its cover off below.

Hotel looked all the more inviting.

Malaysia has a strong electronics industry and it's a popular manufacturing base for the Japanese. With a population of 20 million in full employment, the show, spread over three floors of the hotel, was thronging. I was taken aback by the number of British hi-fi products and the absolute

VIDEO SHOW '95



The slim and beautifully veneered Unity Audio Signature I loudspeakers from America, claimed to be sensitive and of smooth impedance.

conviction shown by Malaysians that British is best. As in the U.K., the Japanese have largely abandoned hi-fi, moving instead to AV where undifferentiated black box production commands enough sales to keep their factories going. This has left a vacuum, currently filled by companies like KEF, NAD, Rogers, Celestion, Mission, Tannoy, Mordaunt Short and many, many more household names in the U.K.

I was fascinated to get my first glimpse of Rogers' new valve amplifiers, the 20watt E-20a and the 40watt E-40a, the latter being given pride of place by their importers. Perhaps I should point out that much of the top equipment was valve. I found heavily chromed Australian Micrex and Audionote valve amplifiers in the State of Art room. Desmond Poon told me "Audionote is our biggest brand. In the last six months or so we sold easily over \$1 million of Audionote products. We sold seven Ongakus and a pair of Gaku-Ons. We

are showing 300B Meishu here. Business is very good for us". You might be surprised to know that worldwide distribution of AudioNote, a Japanese company, is handled by Audionote UK. Micrex have yet to appear in Europe though.

Chatting to enthusiastic Malaysians about our kit valve amps and loudspeakers - building your own is a new idea in their market - I realised that there was a strong interest in hi-fi and a lot of knowledge around too. When an elderly gent, surrounded by his son, grandson and great-grandson, chatted animatedly to me about his Leak Stereo 20 valve amplifier, which he bought for a few ringgits 30years ago, I realised that the market was an informed one. There was plenty of interest in LP and cartridges too and as much conviction about its superiority as you'd find in the U.K. It seemed to me that Malaysia could easily support an indigenous hi-fi business and on my tour of the hotel I



The MP211 (centre) and MP30B valve amplifiers from China, imported by David Cheah and Kathy Lam of VT System Enterprise.

found its beginnings.

Menthor valve amplifiers are designed and built in Malaysia, using Japanese Tango transformers. "We have three models", I was told, "KT88, 300B and UV211, all created by Japanese designer Mr Sakai. We use cathode follower drive on KT88 and 211. We use no feedback on 211 and 300B,

because it gives warmer, more open sound. 300B is softish and smooth. 211 is more forward and has stronger bass".

I'd noticed rare UK brands like NVA, Exposure and Onix were well represented and getting plenty of coverage in the press. When I spotted Angel Heart (UK) amplifiers the rare moved into the unknown.

"It is a co-operation like NAD", I was told by a Taiwanese gentleman sporting natty braces and a reluctance to give me his name. He was even less happy when I asked for his picture.

"The factory is in Taiwan, the designer is British and the head office is in Hong Kong" he told me.



Heavily chromed Micrex valve amplifiers from Australia.

"Who's the designer", I asked innocently.

"He's employed by a company so I cannot give you his name" came the reply.

"I'm learning things here and . . ."

"No, no, don't tell me that because you ask me too many secrets" he suddenly blurted out.

"Angel Heart is a Taiwanese name" Sun editor Jeffrey Tan whispered in my ear as we left the room. I got the feeling the chrome plated Angel Heart was as British as Schezuan duck.

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*Review of PASSION - Martin Colloms
HiFi News April '93 and November '94*

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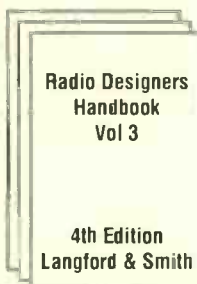


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Malaysia's own Menthor valve amplifiers, with designer. At left is KT88, centre UV211 and right 300B. Using Japanese Tango transformers, they'll be expensive.

Another Malaysian hi-fi company, Fine Audio Technologies, have developed a small 'speaker, simply titled The 1. Their traditional business was the manufacture of car audio drivers, but they were proudly demonstrating their first hi-fi product, developed using the Leap/LMS measurement package. It uses a coated 5in paper cone bass/mid unit and a silk dome tweeter. A brief listen told me this was a smooth and well integrated little speaker, nicely balanced and with fine imaging. It deserves to do well.



Fine Audio Technologies' first mini hi-fi speaker, called The 1, with designer. Designed and built in Malaysia, it sounded very good.

drive units. VT also imported Chinese Shuguang Golden Dragon valves into Malaysia and director David Cheah told me he has a house in Sussex too.



The fascinating A30 and A60 Angel Heart (UK) amplifiers, chromed and fitted with grab handles. Origin not so much UK as UnKlear.

Some people get around.

That goes for NAD too. Once manufactured in Taiwan by AMC, NAD have been doing the rounds of subcontractors in the East, I was told. They've now tied up with Onkyo and Gold Peak (KEF & Celestion) for their manufacturing. When I asked NAD UK where the 613 cassette deck was made they declined to comment, saying it was



Octave Electronics import Audax loudspeaker components and our own World Audio Design kits. Proprietor Michael Loke sits (bottom right) with a very happy team.



secret. It didn't take long at this show to find that it is in fact made by Onkyo at their factory in Johor Bahru, in the south. Gold Peak are a battery manufacturer whose GP batteries are found throughout the East. Owner Kevin Lo is a hi-fi enthusiast too, which is why he bought KEF and Celestion. Now, I'm told, he has a 15% stake in NAD too. All three brands were strongly represented at the Malaysian show.

Malaysia has a booming economy and a vibrant hi-fi market. Commerce in Asia is brisk - but without its mysteries I found. The Malaysian Hi-Fi Show was one fascinating experience ●



Rogers new E-40a valve amplifier. It uses paralleled pairs of 6L6 output valves to give 40watts per channel.

Another interesting loudspeaker was the Unity Audio Signature 1, imported by Fuli Audio & Trading from America. It's a tall, slim three-way unit with concealed downward firing

campaign audio design



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**This studio amp
doesn't live up to its
name, says Douglas
Floyd-Douglass: it isn't
coloured! But is it
monotonic?**

Chameleon are well known in the recording industry for producing monitor amplifiers of high quality, high power and practical design. I can vouch for the consistency and reliability of Chameleon amps - both essential credentials in the studio industry. However, making a truly successful crossover product or hybrid these days (hi-fi and professional audio) is not as easy as it sounds. Many commercial manufacturers have attempted to market their domestic wares with 'studio straplines' applied to the front panel, only to fail abysmally. The Chameleon Ruby is compact, rugged and functional. Its domestic appeal lies purely in its plain aesthetics and distinctive sound quality.

Electronically, the Chameleon is a well behaved and well controlled amplifier. I found the 200watt per channel Ruby produces a sound which is tight, fast and tonally flat.

This amplifier is not inviting or enticing in the way that, for example,

good valve designs can be, inducing you to listen. It offers a critical presentation, most revealing of an inferior source. This characteristic is an offshoot of the necessity for studio products to deliver power and neutrality, for accurate monitoring. However it may not suit the domestic audiophile.

Because of its stability at high power levels, the Ruby can appear to be biased towards a powerful midrange, but this is the result of its design. With its new A/B switching circuitry the Ruby is quiet (a cooling fan is no longer used, as in the original version), and possesses virtually inaudible distortion. It is well suited to erratic and woolly loudspeakers that require consistency and efficient power distribution to operate best.

Being really critical, in hi-fi terms, the Ruby lacks the depth, sound stage and pure ballsy musicality of the (albeit more expensive) Focusrite 4 which I have also been auditioning. I draw your attention to the bass slide after the first verse in Seal's 'New Born Friend'. On the Focusrite you hear and feel it, but on the Chameleon, it sounds like the instrument needs tweaking or has been attenuated. The sound characteristic is tremendously sober.

I tried a blast of heavy metal, as this amp is more than capable of pumping a tight bass drum and delivering a soaring lead midrange. The Scorpions' 'Love at first Sting', was a corking example.

Impressive guitar tonality contrasted with the heavy dynamics of the Ludwig drums.

Chopin's Prelude Op.28 no 8 in F sharp minor performed by Ivo Pogorelich (Deutsche Gramophone) is a good reference disc for pianoforté, especially in the lower mid-band. With the Ruby, the lower register sounded muted, the midband thin and note definition was bland and uninvolved. Chamber music lacked semblance of timbre.

On string based performances, violin sounded natural enough, although decay occurred prematurely. At the best of times, it was difficult to tell the different string sections apart. There was not much depth to the orchestral sound stage, although stereo separation was good, and provided a clean, focused image. I actually got up to check the phasing of the loudspeakers. Treble was too harsh and at times, almost sibilant. I tried the Ruby with at least four different 'speaker designs, including a nearfield and main monitor of repute. There is no doubt of its studio suitability. However, its hi-fi sonics are subject to strong competition.

I would say the Chameleon was perfectly at home in the best of critical applications, especially with near-field monitors where electro-acoustic control is so important. However, in my view it lacks the personality to add musical life to a home system ●

Chameleon Ruby

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WORLD VERDICT



Well specified and powerful, but dry and short of life. Suits rock on bass heavy 'speakers.

**Measured Performance
see p113-121**



readers' queries

A VEHICLE FOR VINYL

After my Technics amplifier of fifteen years standing reached its last legs I decided to review what was new in the market and bought the Aura VA-80, which pleases me no end.

This step has naturally renewed my interest in all things musical, since I'd felt as if I had been given a new set of ears to play with. However, being more of a vinyl collector I have had to compensate temporarily by using the phono stage from my old amplifier, which still works but has left me with a phono stage three times the size of my Aura. Obviously, I would like to find a smaller separate phono stage, and possibly a new turntable as well.

I've considered purchasing the EAR 834P which sounds excellent and might give a slightly warmer feel to my Aura which can sound at times rather too cool and detached with certain types of music. On the other hand, I'm at a loss to know what would make a suitable turntable in such a partnership. A wise and trusted friend suggested replacing the 'starter' cartridge (Ortofon FF15 EO MXII) that came with my Trio KD-1033 with a brand

Write in with your problems to Hi-Fi World, 64 Castellain Road, Maida Vale, London W9 1EX. Our panel of experts will endeavour to solve them, or at least offer some practical advice.

new one, an idea I find very appealing. There is very little information in the instruction manual concerning the effective mass of the arm, so I cannot make any decision on an effective cartridge, or even as to whether this is a possibility (I have enclosed a copy of the instruction manual)

Could you also make any recommendations regarding a suitable set of speakers for a bookshelf.

I'm looking forward to hearing from you.

**John Witt
Foxhill,
Bath.**

The Aura VA-80 has a smooth and warm balance which is why it is one of

our favourites too. As you seem very keen to continue playing vinyl, as you should be, this is what I would suggest. Rather than blow the best part of £300 on a specialised valve phono stage, I'd go for something like the Rotel RQ-970BX, which at £129.95 is an absolute bargain. This has a super sound, with fine detail and good dynamics. It is also a low noise design, and works well with moving coil cartridges which I find more detailed, clean and lively in their sound. The money you will have saved will go a long way towards something like the £299.95 Pro-ject 2 turntable, which comes complete with an Ortofon MC10 moving coil. This should give you an excellent vinyl front end which will match the VA-80 well.

You don't mention what kind of budget you have for loudspeakers, but a good choice for bookshelf working with your Aura VA-80 would be Mission's £150 731LEs. These have a crisp and detailed sound, and work well on a bookshelf. They are also quite efficient, so the Aura will drive them well too. DB

I have been using and, importantly, testing cartridges since well before CD was thought of - since the early seventies in fact. Ironically, even though sales are now a shadow of what they were, some of the latest designs, especially Ortofon and Goldring's, offer magnificent performance. The Ortofon moving coils especially can only be described as deeply impressive in every respect. Once, MMs could always outperform MCs. The latest Ortofon MCs blow MMs away in all areas of performance. They have better low frequency, midband and high frequency tracking, a flatter frequency response, loads of output and styli that really reach into the groove to extract a wealth of fine detail, even on inner grooves where mechanical wavelengths are short. It makes a lot of sense to ensure you have a preamp that can handle them, because LPs have never sounded so good as they do nowadays. I have to say that irrespective of all technical arguments, I find LP more amenable, impressive and involving than CD with playback equipment of this stature -

at a cost of less than £500 for the Project and Rotel combo. As sources go, it's got to be a bargain. NK

SECOND COMING

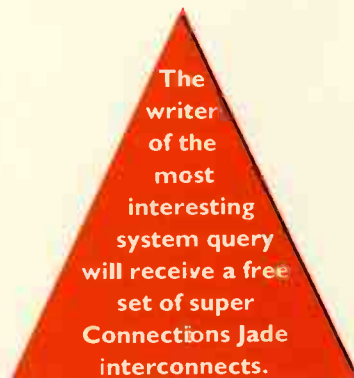
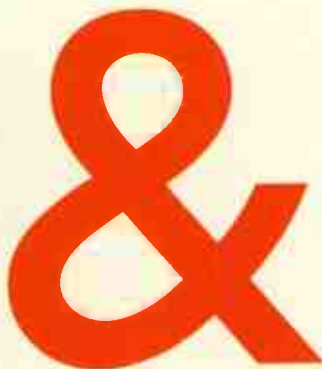
I wrote to you in 1992 from Australia for advice on a new system and at the time you

recommended a Meridian CD, Audiolab pre/power and KEF 103.4 speakers. After auditioning in the UK for nearly six months I ended up with a TEAC VRDS-10, Tube Technology Unisis amp and ProAc Studio I Mk II speakers on Foundation stands, with Furukawa cable

and Radlett Audio interconnect. C'est la vie! I was absolutely captivated by this system, the amp in particular, but my first audition was with the larger ProAc Supertowers, sadly now discontinued. The sound with the Supertowers was so intense that I think I was a

little overwhelmed, and anyway they were over budget.

Now to the problem: though I am very happy with the clarity and the truly wonderful tone of my system, especially midband, I recognise that the imaging, soundstage and bass



The writer of the most interesting system query will receive a free set of super Connections Jade interconnects.

o f t h e M o n t h

MORE BASS FOR LS3/5A

I would greatly appreciate some assistance with a problem I am having with my hi-fi. I have at the moment a Meridian 200/203 CD player with a Musical Fidelity A100X amplifier and Rogers LS3/5a speakers, pre-bi-wire. The midrange and treble of the system are excellent but the overall sound is very thin. There is little bass to speak of. I have a dedicated hi-fi room which unfortunately is a loft conversion made up of plasterboard walls and a wooden floor. The speakers are on very heavy stands and concrete slabs but still have no bottom end. I have tried the system in the lounge and it was perfect, but I also have a wife, need I say more?

To this end I have decided to change the amplifier for something a bit warmer and more colourful. I would really like to get involved with valve amplification, but I can't see

a valve amp for £1500 that would drive LS3/5as. They all seem to be very low powered units, so I guess I am stuck with transistor amps for the time being.

I am at the moment considering the Musical Fidelity E200/E300 and the Audiolab 8000C/P. Have you any better suggestions as you are the ones with the experience? I prefer not to change the speakers as the midrange is awesome on these little wonders and over the years I have grown attached to them.

My music tastes are very wide ranging but my favourites are mainly female vocal/female folk, Sting type male vocal and 70s type prog rock like Yes and early Genesis. Unfortunately, I am a bass freak but I accept the limitations of miniature speakers knowing that quality is always better than quantity. Many thanks in anticipation.

**Shaun Haselden
Grimby,
Lincolnshire.**

lasterboard walls and a suspended floor are almost certainly the main culprits of your bass light sound. These large panel areas are free to vibrate tend to suck-out any real bass, and if they are quite bare will reflect midrange and treble energy to exaggerate the effect. Heavy curtains and such like may well go some way to improving your situation here.

For deeper, more powerful bass, and without upsetting what you like about the LS3/5as, I'd recommend adding a REL Strata. This is capable of crisp, fast, detailed bass, and certainly carries all the punch you could ask for in the lower registers. It has its own built-in power amplifier and active crossover, so can be tuned in to blend harmoniously with your 3/5as. This also means that the drive

characteristics of the 3/5As won't be affected, important if you are considering valve amplification.

Although the 3/5as are insensitive, suggesting they will need a lot of power, this is not the case. They have a high overall impedance, so do not draw much current, and if driven too loud will easily bottom out - the BBC recommended power handling for the 3/5as is 25watts. It is well worth trying a valve amplifier with the 3/5as, a good push-pull design capable of 20watts or more should drive them well. Try auditioning Audio Innovations' Classic 25 at £1099. This produces a healthy 25watts which should be adequate in a normal domestic situation. It is a line level integrated too, so is quite neat. DB



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.... Continued from page 43

response could be better and I cannot forget the awesome experience with the Supertowers. I feel I am wasting the potential of the amp in particular. My dealer, Radlett Audio, recommend upgrading to ProAc Studio 200s but these are £1800+ and I'd rather spend less if I can! I've listened to second-hand Impulse H2s (impressive, but a bit warm and woolly), ProAc Studio 100s (a sideways step) and KEF Reference 1s (too hi-fi).

Can I achieve my goal in other ways, i.e. upgrading to Gold Aero tubes and adding a DAC, or can you suggest a worthy successor to the Supertowers without the Studio 200 price tag? I'd rather buy new and I listen mainly to jazz, R&B and female vocalists.

Dr Tim Ward
Exeter,
Devon.

P. S What ever happened to the Studio 200 review you promised us? *There's good news and bad news. ProAc have recently launched a new addition to the Studio series, the 150s. These are basically a compact Studio 200, using a smaller pair of 5.5 inch drivers and at a more affordable price of £1300. The bad news is that, like the Studio 200s, we still haven't had a chance to review them formally - it seems they're selling too fast and there aren't enough spare pairs around for us.*

Another alternative would be to add a REL Strata to your system. One of the best sounds I've ever had in my listening room was with a pair of Studio 100s and a REL Strata, and I suspect that you'd get similar results with the Studio 1s. The Strata has super bass, deep, tight and articulate. Using a subwoofer allows you to

pull the main 'speakers further out into the room (you no longer need room reinforcement to add weight to the bass) where they will image better and create a better sound stage, as well as becoming clearer through the midrange. This will be the most cost effective approach and wouldn't affect the basic qualities of the system you seem so happy with. DB

DRIVING GAMES

Thank you for your piece in the October issue of the magazine. And from one cultural theorist to another, isn't the word that you're looking for 'Postmodernism'?

I write as a fellow vinyl addict and as someone who shares an appreciation of second-hand chassis (after all, as with cars, why not let someone else take the depreciation!).

It was the LS3/5as mentioned in your piece that prompted me to write. Mine (marked 15Ω on the back) are currently being driven by a Leak Stereo 30, chosen for its 16Ω output taps and liquid midrange. Source is PT One/Ittok/Corus Black and pre-amp is a Croft Super Micro III. Having just heard the Pink through a Naim 72/140 into the 3/5as, I can say that the drive and grunt is missing with the Leak.

The 3/5as have definite strengths that make me want to keep them, the question is what to drive them with? I would appreciate your comments on second-hand (sorry, 're-owned') Musical Fidelity PI80 (perhaps with CRPS if funds allow) or any other choice of many sweet and affordable watts. Please don't mention the Quad 606 - not transparent enough.

Chris Moorhouse
Sheffield.

First of all, try using your Leak Stereo 30 on the 8Ω tap, where it will be better load matched to the

LS3/5as. At 1kHz the 3/5as may well be 15Ω, but as far as an amplifier is concerned they are closer to 10Ω, as confirmed by our own measurements using a 20Hz-20kHz pink noise signal which closely represents the energy spectrum of a music signal.

If you still feel the need for improvement, greater dynamics, control and detail would come from a Sugden A21a integrated, replacing both the Croft pre and Leak power. Although only 20watts, this class A design has plenty of weight behind it. You won't get deafening levels, but then the 3/5as have a tendency to bottom out quite early on anyway. Make sure they are on good solid stands and that you are using good 'speaker cables, both areas which influence the 3/5a's performance strongly.

If you still find the sound lacking, it is also worth taking a look at the more powerful Sugden AU51 power amplifier. It shares many of the same qualities of the integrated A21a, but has a very healthy 100watts on tap. It should match your Croft preamplifier well too. DB

Here's a note about valve

amplifier load matching.

The impedance of a loudspeaker is reflected back into the primary load which the output valve 'sees'. Because valve amps are 'load matched' devices, for optimum power transfer they must see optimum load. For 15Ω, assuming the designer has done his homework properly, the amplifier should see exactly that figure, right across the audio band. If it sees a lower figure, then the primary impedance goes down, which affects performance, usually for the worse our tests show: power decreases but distortion rises.

However, go in the other direction, connecting up a load higher than nominal (i.e. more than 15Ω), power will again go down, but distortion will decrease too.

So, as Dominic states, if in doubt, try the lower impedance tap. Or in other words, if you have a speaker that you think is 8Ω, but are not certain, the 4Ω output is likely to give better results than the 15Ω output.

Out of interest, we optimise the 8Ω output of our valve amplifiers for 6Ω. The impedance of a



Although insensitive, the BBC LS3/5as don't really need a lot of power to drive, and are only rated at 25 watts power handling.

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'speaker can go down to 4Ω without distortion rising significantly, yet up at 8Ω, there's little power loss.

Here's another snippet. Many British loudspeakers have impedances of 12-15Ω nominal, we find from pink noise measurement. Running them from the 16Ω tap of a valve amplifier will get more power into them, making them go louder, than an equivalently rated solid-state amplifier. For example, if a transistor amp. swings 15V maximum, it will push 28watts into 8Ω, but only 19watts into 12Ω and 15watts into 15Ω. A 28watt valve amp. like our 300B will swing 25-28watts into all these loads. You can effectively gear up or down the output of a valve amplifier with an output transformer, to match any load. NK

ACTIVE OF PASSIVE!

For more than a year, I have been dithering over the



The Quad 34/306 pre/power amplifier has a smooth musical sound, it's not worth upgrading just for the sake of it.

possibility of replacing my Quad 34 pre-amp with a passive pre-amp. (Passion or Russ Andrews). My

uncertainty arises from the unqualified pleasure that my Quad 34-306 has always given and my inability to derive any worthwhile information from all the reviews of the Passion I have read.

Other factors are the unavailability of a dealer demonstration or a home test of these products, and an advertisement for a cable which, it was claimed, would put 'guts' into passive pre-amps, a quality I have never considered absent from my Quad.

Could you please offer advice on the respective merits of active and passive pre-amps. (I am sure an article describing the effects of substituting passives for particular actives would be of interest to readers) and, if possible, describe some of the differences and improvements (if any) which might be expected from my proposed change.

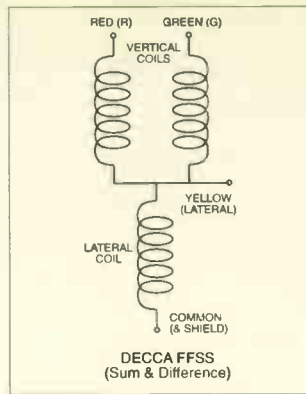
Peter Williams
Rayleigh,
Essex.

As you seem to be enjoying the sound of your Quad set-up I'd leave well alone.

You may gain a little extra detail with a high quality passive preamplifier, but the balance of the system may also change and you could find it less rewarding musically. If you do decide that you want to try a passive preamplifier, there are a few things to watch out for.

The input sensitivity of the 306 power amplifiers is 375mV. That means to be able to drive the power amplifier fully, your source will need to be producing at least 375mV. This is fine with CD, most

players delivering the Philips standard of 2V or more. But some tuners, cassette decks etc may



have outputs that fall below this. Also it is best to keep the interconnect between passive preamp and power amp as short as possible, say under 2m. Over longer cable runs the increased capacitance of the cable may well result in some treble roll-off, softening the sound.

Quite honestly though, I suspect that any improvement that a passive preamplifier will bring to your system will be small and the pleasure that the extra albums you can buy instead would be far greater. DB

TANDBERG SPARES

A very quick query. Are there any people around who carry Tandberg tape recorder spares? I am enclosing a stamped addressed envelope in the hope that your readers will turn up trumps.

G. Liles
Harpenden,
Herts.

Tandberg spares are available from Esoteric Audio Imports, 6 Castleman Road, Chichester, W. Sussex. Po19 4TL. Tel: 01243 533030. DB

DECCA CONNECTION

I have tried to install a DECCA FFSS Mk2 head, using a DUAL TA-Kopf TK 15 (Pick-up head TK) mounted in the arm of a DUAL 1229 turntable. I employ several other cartridges using this

technique.

I am unable to resolve stereo separation or channel identification satisfactorily. (Overall reproduction of music is good). I have been using several test records without success.

Accidentally I have arrived at a compromise leaving the output from one slider unconnected. Hum levels are not good.

Can you advise on current suppliers/service engineers of this range of cartridges, please?

A. Jamieson
Caernarfon,
Gwynedd.

The Decca cartridges were designed to cope with early hill-and-dale stereo records, where the modulation axes were at 45degrees to those on the LP as we know it, as well as today's format. There are three sensing coils, instead of two, one for lateral movement sensing and two for vertical movement sensing. The vertical coils are connected out of phase with each other, so when one is in-phase with the horizontal coil (summing with it) the other is out of phase (subtracting with it). This gives what is known as a sum and difference construction of 45degree modulation. For hill and dale, the lateral and vertical coils were used independently, hence the need for the Y connection.

You must connect both Blue and Green ground leads on your headshell to the Common or Shield pin, then run the 'hot' signal wires, Red and White, to Red and Green respectively on the FFSS.

Confusion arises from Decca's use of Green for hot. Modern convention makes this Right channel Ground, so if you connect Green to Green you get zilch. NK



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"All CD players at a certain price sound the same". They don't, any more than Berlioz sounds the same when played by a brass band or a full orchestra, even though the tune is the same.

Another fallacy is that budget hi-fi can sound as good as what we fondly term 'high-end' at ten times the price. It can't, any more than Berlioz... etc. etc.

Where Denon's DCD-315 - price a mere £150 - comes into all this is that it makes no pretence at being a high-end player for pennies; but it does all the things a £300 player should do and not so many noticeably wrong things.

I hereby eat the words I had adapted from the famous Morecombe and Wise/Andre Previn sketch: "Most CD players under £250 played most of the instruments of an orchestral recording, but not necessarily in the right order".

The Denon plays all the instruments, in the right order, right down to the bottom of the scale and with impeccable timing to boot. That makes it not only well worth a hundred and fifty brass rounds, it nearly makes it a miracle as well.

This little player wears seven-league

bass boots. Yet inside them - you can tell the pantomime season is approaching - is a pussycat as well. Putting Morrissey's 'Spring-Heeled Jack' in the drawer, the opening bass notes simply thundered out over the floorboards, tight, strong and rhythmical. The bass isn't just noise, however. Kettle drums in a Malcolm Arnold piece had a leading edge to them that while a trifle blurred was better than can be heard issuing out of

"The Denon plays all the instruments, in the right order, right down to the bottom of the scale and with impeccable timing to boot."

many pricier players.

Nor was there any of the hard edge on strings associated with the treble from budget players. It came almost as a surprise to hear a proper array of orchestral strings between the speakers, and, withal, a reasonable amount of spatial discrimination between them.

More remarkable was that the Denon achieves both a good semblance of real orchestral dynamics and acoustic space, which can be a rarity even among

players at three times this price. A Decca Ravel recording was held by the Denon in a commendably amphitheatre-like semi-circle, with each orchestral section firmly in place. Violins were sweet, ditto the woodwind and flutes, if just a trifle short on the full harmonic range. Trumpets in Arnold's Serenade rose over the rest of the orchestra, while the strings played busily away, without being shoved into the background.

It's only in the subtle nuances of recorded music that the 315 gave away much ground to higher-priced players. Listening to Chrissie Hynde on the Pretenders' 'I'll Stand By You', there was a noticeable reverb around the vocal, but more of an impression than a truly definable acoustic. As with Bryan Adams' 'Please Forgive Me', singers had the extra breathing and subtlety in changes of volume of more expensive players, including Denon's own DCD-825. Backing vocals tended to meld with the lead, rather than be a few paces back. But these are the things you have to pay rather more for, and there was nothing wrong with the music in between.

There are so-called CD players on the market - mostly on the market stalls! - for a bit less money and a hell of a lot less sound. Pity the poor idiot who hasn't discovered this Denon and will never have a taste of what real hi-fi and real music can sound like for a mere £150 ●

Denon DCD-315

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Great sound at the price, getting all of the basics right. A bargain.

Measured Performance
see p113-111



CASSETTE WARS

I read the feature about Elcaset in the November issue of Hi-Fi World with interest and amazement. I didn't even know that this format had ever existed. It's a shame that seemingly technically superior formats should die through lack of research and marketing.

This brings me to the point of my letter. I am a proud owner of the Philips DCC 951 Digital Recorder and I must take exception to the negative and dismissive comments made about DCC at the end of the feature. Firstly you mention 1963 access speeds. Sure, they are not as quick as CD or MiniDisc but the latest DCC machines search at speeds three times that of analogue units. In terms of looks, the DCC 951 is a very smart and modern looking unit which would complement any system. Finally, the sound is indeed impressive, its 18-bit technology effectively giving better than CD quality.

I have always been a keen fan of the Compact Cassette and have recorded hundreds of hours worth of music and memories over the years, complete with hiss, wow and flutter. Many people see DCC as a significant but natural progression from analogue Compact Cassette and feel comfortable with that. In fact, you can still play analogue tapes on the DCC machine, and with their advanced electronics and superior Dolby noise reduction circuit, my old ACCs never sounded so good. Other benefits include the ability to name tracks and insert markers for easy searches, together with real time display. With hardware

and software prices that would barely buy a reasonable quality analogue machine or a decent metal tape, I don't think that DCC can be consigned to the scrap heap yet.

**Robert Snowden
Easingwold,
N. Yorkshire.**

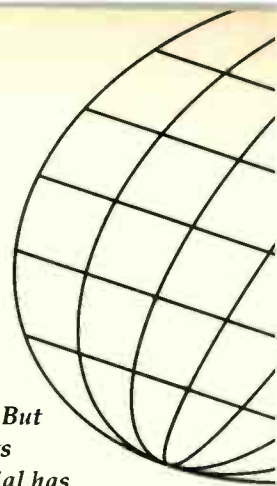
Neither do we. In fact the latest generation of machines are sounding

better than ever. But let's face it, who's heard of DCC? Or MiniDisc for that matter. The general public just aren't aware that it exists.

Out of DCC and MiniDisc, I must say the DCC looks to have the greater potential, serving as an analogue cassette deck for your old tapes, whilst making noise free high quality recordings on

new DDCs. But I feel its potential has been strangled by a number of factors. Record companies and equipment retailers are not keen to push a new format in the time of recession, since there is simply not the money there for 'luxury' new technology.

On top of this, anyone



Letter of

WHY ELCASET?

I enjoyed David Price's look at one of Sony's great failures: the Elcaset. Why on earth anyone at Sony thought the public would buy these cumbersome contraptions instead of a Revox A77, Tandberg TD20 or indeed any of Sony's own very fine open reel machines, we will never know.

Cassettes were coming along in leaps and bounds with machines like the Nakamichi brothers' Tri-tracer 700 & 1000. Open reel had the significant advantages of longer uninterrupted recording time, editability, and higher quality available through faster tape speeds. Elcaset fitted neither the convenience of Compact Cassettes (have you tried to fit an Elcaset into your pocket) or the flexibility of a conventional open reel. It appealed to no-one. All of which was a shame.

The basic recipe of an open reel in a cassette was good. Take state of the art tape formulations, add a state of the art head system and mix in a jewel of a mechanism: result Elcaset. The electronics were as simple and plain as they could be (although for some strange reason Sony seem to have limited the performance almost on purpose, perhaps so as not to embarrass their more expensive open reel machines?). Your signal passes through literally only a handful of transistors, and not one IC. Dolby was a redundant function on these decks.

Technics and TEAC also made Elcasets, although I have only ever owned the Technics and Sony machines. The Technics is a huge affair, 19" rack mount, twice the height of the EL5 - and sadly half of the quality, even though it's a no frills, minimalist dream (literally

tape monitor switch is the only switch to twiddle) auto tape selection, and Dolby free zone. The cassette mechanism is the court jester in comparison to the princely EL5, never mind the incredible EL7 King.

Ahh, the EL7. What a machine! The ultimate Elcaset. I would go as far as to say it is better than a Revox A77 running at the same speed. The reason for Elcasets supremacy at the time was the refined tape formulation, and straight out-and-out quality of the transport.

The portable EL-D8 is also a very fine machine, as good as the EL5. It suffers one major problem: it eats its batteries at an alarming rate. I used one to bootleg a concert once - damned thing only managed half an hour!

Ultimately, like Sony, I have given up on Elcaset. My little Sony Walkman Pro and UHER 4200 portable

Send your letters to Hi-Fi World Letter Page,



writes

clued up enough to know about the DCC/MiniDisc debate, almost certainly knows about DAT and the several new formats proposed for CD, and are reluctant to commit to anything. I don't think anyone really knows which way to turn at the moment, irrespective of quality concerns. DB

JAZZ CONFUSION

I have gained an inordinate amount of pleasure from reading your magazine for the last three years, even though I cannot understand why I never win the competitions. You introduced me to one of the great joys of my life, the Tube Technology Unisis amplifier, and for that I can forgive you almost anything. Nevertheless, I am finding it

increasingly difficult to excuse the antics of Simon Hopkins in his Jazz reviews, although I must confess to a sneaking admiration and no small measure of envy for one who is so obviously passionate and knowledgeable about his music.

As a Jazz neophyte however, struggling at the edges of enlightenment and in desperate need of guidance, I find his reviews unnecessarily arcane and deeply frustrating. His latest effort (October '95) was, I admit, milder than most. He didn't mention John Zorn once, an achievement in itself, but I remained baffled by phrases such as "its inchoate agonies rip out from the music around it" and "a swirling tone poem...at times a thick impasto spattered across urgent loping rhythms". I have an impression of John Coltrane meets Beowulf; was this the image Simon was attempting to convey?

Imagine my excitement therefore to read his review of Spirit and the Blues by Eric Bibb and Needed Time. At last, a lucid account of music I was sure I could relate to and enjoy. Imagine my utter frustration to find that after visiting four mainstream record shops, two specialist shops and telephoning three specialist suppliers, I was unable to find anyone who could find evidence of the existence of Mr Bibb, or indeed the Opus3 label. Isn't life difficult enough without reviewing music that no one can get hold of?

Dr Tim Ward
Exeter,
Devon.

Opus3 recordings can be purchased from Pentacone, contact them on Tel: 01924 445039. They are the same people who make the Opus3 turntable reviewed in the same issue. DB

THE VINYL LIGHT

Somewhere around the mid-sixties there was a cartridge available that used a beam of light in place of the usual diamond stylus. I am not absolutely sure but I think it was made by Trio and I believe that it was very expensive. Presumably it was not successful as it did not survive.

One advantage claimed for the cartridge was that it would not wear the record. Any clicks already on the disc would be reproduced exactly as they would with a conventional cartridge but there would be no further wear.

I have no idea how the light beam was made to follow the groove in the disc. Electronics was by no means as advanced at that time and this may have been one of the problems.

I am surprised that this idea has not been explored further using modern electronics. My guess is that the electronic circuitry used to keep the laser of a CD player on the track could be used to control a phono cartridge - possibly without any modification. It is also possible that a laser similar to those used in a CD player could be used as the light source rather than a beam of conventional light.

Maybe the large manufacturers consider that

continued on page 55... ▶▶

the Month

open reel have replaced the EL-D8. A Studer B62 and B&O 9000 the EL7. This happened by accident, without me realising it. If I wanted something small I would use the Walkman Pro, if I wanted the best quality, the B62. The Elcaset no longer figured.

A dealer friend of mine remembers Sony launching the poor format, and it was rumoured that Sony did a bit of a Brent Spar when it totally flopped, dumping thousands of brand new, boxed, but totally unsaleable machines into the Pacific Ocean.

Even up until a few years ago, the last remains of UK Elcasets could be found. Anchor Supplies had new, boxed EL5s; Richer Sounds had a big stack of wired remote controls, and of course Shadoos still have enough cassettes for another trip to the Pacific!

Elcasets have their followers, but I have to

conclude that at the end of the day Elcaset was a totally misconceived idea. If they had launched it five years earlier, and if the prices of the machines had been similar to cassette (impossible) rather than open reel, it may have stood a slight chance. Instead it was virtually still born, and disappeared almost without trace.

The sad part of this tale is what it must have taught Sony. They launched a no holds barred attempt to produce the best audio quality - and nobody wanted it. So now we have to put up with Sony "miniature novelties" such as MiniDisc, which offers lowest common denominator sound quality in a tiny package. Thankfully, nobody in hi-fi seems to want them either!

Haden Boardman
Audio Classics
Mellotone,
Lancs.

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— **Eric Braithwaite** - Hi-Fi World

"CDs sounded better defined, the soundstage having a more definite shape. It was as if there was more air around each strand in the mix, allowing you to hear it more distinctly, more separately...I didn't immediately want to switch the CD player off and relax with some LPs, instead I went on to make further explorations of my CD collection"

— **Andrew Cartmel** - Hi-Fi Choice

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.... continued from page 53

LPs are obsolescent and that the cost of developing players would not be justified. However, the advantages of using some form of light to recover the information in the grooves of LPs go far beyond the absence of wear. A player could have all the features found in CD players. Some tracks could be programmed to play and others omitted, or just one track selected by number, or a track could be repeated.

If such an idea is feasible and, if a player were developed, it could give the millions of LPs currently collecting dust a new lease of life.

**Brian Darling
Winchmore Hill,
London.**

There have been several attempts in the past to create a record deck that uses light to read the groove. But none have been commercially successful, due to the complexity and cost of such a system. An unexpected problem of any no-contact system is that it reads dirt particles effectively, rather than pushing them out of the way like a stylus. The result is high surface noise, a surprising drawback. Both Trio and Toshiba have in the past experimented with cartridges that used the stylus to wiggle a grating that modulated a light beam, but these were very complex and were never a commercial success.

More recently, in 1992, an Audio Engineering Society paper was presented by three Swiss engineers describing a turntable using an optical fibre to track the grooves. The light emitted by it was collected by a lens and fed to an optoelectronic detector. This system was

especially interesting because it could play a damaged record as if it was new. The signal was picked-up in a normally unused section of the groove and the profiled optical fibre could track the groove accurately. The system was developed for archiving precious recordings rather than every day use though. DB

**WELCOME BACK
WESTERN ELECTRIC**

I really liked the advertisement for Western Electric on the inside cover of HFW Supplement No. 17 and it occurred to me that a framed print would make a fitting addition to my listening room.

The 300B triode no doubt deserves all the praise heaped upon it by so many, even though 'cheap' versions are quite expensive when compared to other valves. The 300B has eclipsed all

other triodes, apparently, and demand is obviously high or Western Electric would not have resumed production.

What about more affordable triodes? In your forthcoming article on output valves, I hope you will consider available examples, if there are any, and an appraisal of the various methods of connecting tetrodes and pentodes would also be useful.

I am too young to remember the debate about triode Vs pentodes, but I would appreciate a clear outline of the arguments for and against these options.

**Aron Proctor
Eastoft,
Scunthorpe.**

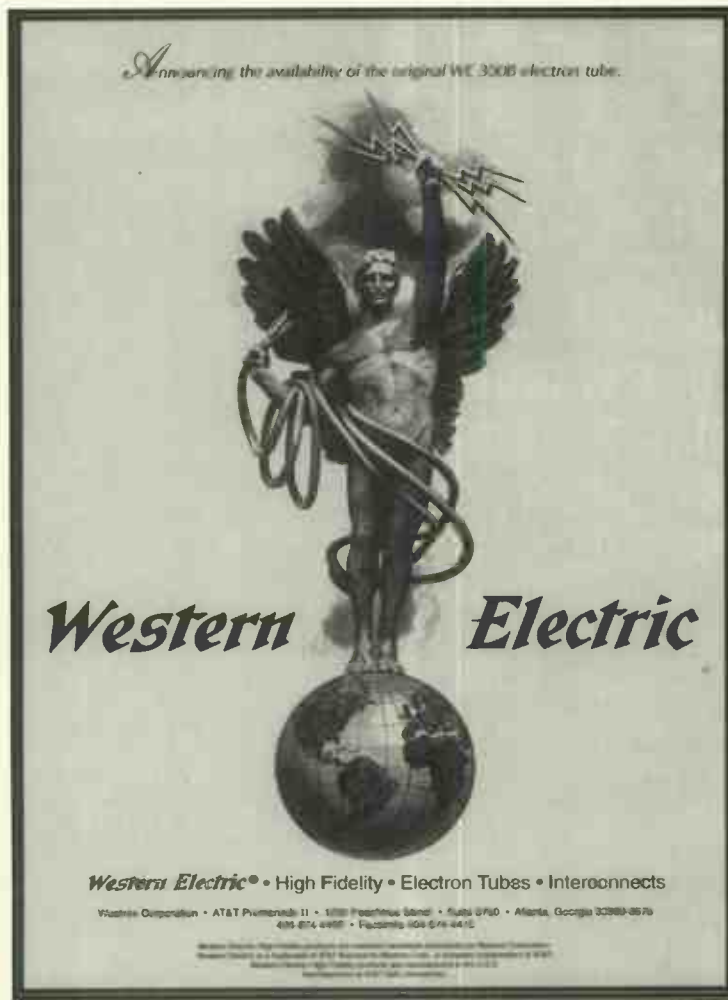
Of the power triodes currently available, the 300B, 2A3, 211 and 845 are probably the best known and all are in current manufacture. The 211 and 845 are huge bright emitter

triodes, but are relatively affordable considering their power, costing around half that of the 300B. Unfortunately, typical operating voltage is between 800-1200V, making them expensive to use, more often than not outweighing the cost saved on the valve.

The 2A3 is essentially a 1/2pint 300B, developing less power. It is cheaper, but to get the same power you'd have to use more of them, making the difference in cost small. The 300B is popular because of a combination of factors. It is extremely linear and can be used without feedback. It develops good power, 30watts or so for a push-pull pair, 12watts for one in single-ended mode, and can run with an HT line of 350-550V, making the power supply simpler and more cost effective than with a 211 or 845. Yes the

300B is expensive, but for your money you are getting one of the most linear amplifying devices ever made. DB

And don't forget the newly developed Svetlana 811 triode specially developed for modern audio amplifiers. It has 65watts anode dissipation, making it capable of handling more power than even the excellent 300B. Our experience of the 300B, now considerable, is that it deserves its reputation for sound quality. It's delightfully smooth and silky in its presentation, a real honey. NK



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World Radio History

NEARLY

Dominic Baker tells of his close encounter with NEAR's 10M loudspeakers.



New England Audio Resource pride themselves on their in-house designed and built metal alloy cone drive units, which give them

close control over their loudspeaker design. The 10Ms reviewed here are the entry level into NEAR's range, coming in at £499.

This model is a compact two-way design, using a 5.25" bass/midrange driver and a 1.1" titanium dome tweeter. The bass driver is loaded by a

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John Borwick, Gramophone

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small rear-firing reflex port, so a few inches of space must be left behind them if they are to be used on a bookshelf. The tweeter dome is inverted in similar fashion to Focal's tweeters, seeming to narrow dispersion and giving a stronger sweet spot. The upside though is that these inverted domes tend to give more precise imaging, at least in properly sorted designs.

The 10Ms are characterised by strong presence through the midrange which really helps vocals project well. With Pulp's 'Common People' Jarvis Cocker's closely miked vocals became extremely intimate as he spoke in a menacing tone. His voice was perhaps a little too exaggerated to be entirely natural, but it made for an exhilarating and informative balance.

At first listen, the 10Ms can come across as sharp and sibilant, due to a combination of light bass which lacks any real weight, plus strong treble. I had started my listening sans grilles, but after a few tracks the powerful treble

“On simpler pieces things improved, a violin and piano spotlighted well with a good sense of acoustic surrounding them.”

got the better of me and back they went. This took a little of the edge off cymbals, but they retained their essentially bright nature.

Lack of bass combined with a forward balance robbed the 10Ms of any real warmth or character. I used them close to a rear wall, room reinforcement serving to help counteract their lack of bass power to a



certain degree. Unfortunately, in this position, deep bass notes could cause an unpleasant thrum from the cabinet, which was more annoying than the lightweight bass I was trying to cure. In the end, they found greatest favour around 1ft off the back wall.

The metal cone drive units and presence given to vocals by the 10Ms gave an especially realistic presentation to Oasis' 'Wonderwall'. There was a hard, nasal quality to upper male vocals, sounding a little megaphonic, and I suspect that there is either a peak in their response or the cone is starting to break up here (I wrote this before measurement).

'Cast no Shadow' again had the cabinet singing, adding a boxy, hollow quality to bass. The sound stage was reasonably wide and open though, giving a more realistic character through the midrange and treble. The focus of individual instruments could have been sharper; they sounded dispersed across the stage.

With Tchaikovsky's 'Allegro con Grazia' strings had a pure tone and sounded both smooth and unrestrained. Higher notes did gain a graininess though, and were sometimes overly accentuated by the 10Ms.

The NEAR 10Ms again lost out with larger scale pieces where the full power of the orchestra was suppressed by a slightly constricted sound stage and weak bass. On simpler pieces things improved, a violin and piano spotlighted well with a good sense of acoustic surrounding them.

Overall, a bright and thin balance and a hard quality with vocals can make the NEAR 10Ms too demanding at high levels or over extended listening periods. A subwoofer would add much needed warmth and depth to the sound, so they shouldn't be written off all together. And some of their

qualities are endearing, the sharp and fast treble lending them a real sense of precision ●

NEAR 10M

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see p113-121

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THE FEBRUARY
ISSUE

IN THE FEBRUARY ISSUE

Winter is well and truly with us now, and what better way to spend it as the nights draw in than relaxing to your favourite music? Well, one way would be to add the February issue of Hi-Fi World, which will entertain you long into the evenings. Full of all the latest equipment, news, features, letters and Q&A, classified adverts where you can pick up a bargain, a super competition, music reviews and more. Here's just some of what we hope to bring you in the February issue.



FOCUSRITE RED 4/5

Focusrite are a familiar name to studio engineers, manufacturing a range of superbly built and finished electronics for studio monitoring. Now they're looking to take the domestic market by storm, with their stunningly styled Red 4/5 pre/power amplifier.

AUDIO INNOVATIONS P2

An all-valve phono stage, the P2 has long been regarded as one of the best external phono stages around. With a sprinkling of top grade audiophile components such as paper-in-oil capacitors, Audio Innovations have certainly paid attention to fine details. We listen closely.

PHILIPS CD 721

The latest budget player to come from the inventors of CD. Philips' budget players have been received with enthusiasm in the past, usually combining the strengths of good quality engineering with the latest technology. Could the new CD 721 be the one to watch in '96?

SYSTEMDEK 165

A £300 floorstander with a quality finish and drive units, the Systemdek 165s look good value. Competition is tough though these days, so the battle isn't so easily won. Find out if Systemdek are to be victorious.

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DIY SUPPLEMENT No. 20

Also FREE with the February is DIY hi-fi Supplement No. 20. They'll be plenty to keep enthusiasts busy, including a single-ended solid state amplifier.

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MAGAZINE MARKETING

I didn't know quite what to expect from the Malaysian hi-fi show. Not so much in products and size, because that was predictable to a degree, but in outlook. Would this show reflect a passive and undiscerning market, importing black boxes indiscriminately from Asia's many automated plants, mostly Japanese. Or would it have its own perspective and dynamic? Would it have its own hi-fi culture? I got a shock.

Brought up in Singapore, with an occasional python in the shower, flying foxes (fruit bats) gliding overhead in the evening and the monsoon rains pounding the shiny, corrugated iron roof of our bungalow on stilts, the area held few surprises for me in this respect. My only wonder was: where have all the mosquitoes gone? Somehow the tropics doesn't seem the same without the whine of those little so-and-sos.

But of course, Malaysia and Singapore have changed. Their economies are expanding so fast, they're termed the "Asian tigers", with growth rates of up to 20% per annum. There's a shortage of labour, so the difficult jobs are carried out by labour from Bangladesh, Indonesia and the Philippines. That means Malaysians have good employment, which makes them relatively well off - and it shows. It also accounts for a roaring hi-fi business. Or does it?

I'd argue not. The usual commercial view is: where there's wealth, there are consumer sales. But the average Briton now believes hi-fi comes from Japan, in one box free of unsightly wires, and can be bought for £600, "with everything". I was worried about finding a similar view in Malaysia. What a wonderful surprise to fly into a country free from this depressing outlook.

In Malaysia two national newspapers, *The Star* and *The Sun* (both English language) regularly carry supplements on hi-fi! Having written the occasional piece on hi-fi for *The Sunday Times*, I well know how reluctant British newspapers are to approach the subject. In Malaysia it's a popular one that intrigues people.

Standing in the Octave Electronics room, answering questions about our kits and speaking to people in general about their hi-fi, I soon realised that Malaysians have a great knowledge of the topic, not just a superficial interest. The last thing I ever imagined was to have older guys approach me about their Leak and Quad valve amps, but even this happened. Kits are a new idea, but since the country is industrially strong in electronics, the circuit and the soldering iron hold few fears. Building something of quality is a very satisfying leisure time activity. It's also educational and, best of all, it enables the builder to tweak until his heart is content. All of this went down well.

I'm glad it did, because Malaysia struck me as a country with a great potential future in audio engineering. Funnily, the colonial connection plays a part. Although the British press in its parochialism seldom looks far past

Reflections from Noel Keyword

Blighty's shores nowadays, Malaysia remembers and preserves its links with Britain. One of the biggest surprises of my visit was to find in just what regard our audio industry is held. Another surprise was to find just how large its presence is, alongside those modern-day masters, the Japanese. However, whilst Japan does have its true specialists, like AudioNote, by and large, their hi-fi comes from large conglomerates for whom mass production is everything, the black box its finest creation.

This is steadfastly not the British way. Just about all UK hi-fi manufacturers are founded by audio enthusiasts, even though most do by necessity go on to embrace the rigours of commercial production.

Malaysia sits between the two, with some fascinating consequences. They have the Japanese transplants, like Aiwa and Onkyo, which have large scale manufacturing capacity with low production costs. When I tested the NAD613 cassette deck (p24) I spotted "Made in Malaysia" on the back. But they also have a great love of real hi-fi, which demands more than computerised design and automated production. There's art in this science, and it will remain there until links between

hearing and emotion can be understood.

Audio engineering demands an imaginative approach that goes beyond the purely theoretical and this is in short supply around the world.

It struck me that Malaysians are conveniently situated on the geographical crossroads here, enjoying close links with Britain, strengthened by their near universal use of English (many Malaysians speak three languages: Malay, Mandarin and English), whilst being close enough to Japan and its Asian markets to attract their modern factories. This puts them in a superb position for the future, since audio products do demand industrial technology. I'm reminded that Philips recently moved the headquarters of their Audio Division out of Europe altogether, relocating it in Singapore. I've just found out why.

Whilst so many in Britain now believe hi-fi is a black box from Japan, ironically people in the East are having none of it. That's why Celestion, KEF, Mission, Rogers, Acoustic Energy, NAD, Wharfedale and Quad - and doubtless there are more - now all receive investment from one or other of the Asian tigers. British hi-fi isn't dead, but I wonder whether it's the British keeping it alive ●



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WorldRadioHistory



Dominic Baker

dB on the level

Yet another hi-fi year has passed by, so now's the time to reflect on all that's happened. The beginning of the year got off to quite an exciting start, with Pacific Microsonics announcing their HDCD high definition CD system, and Pink Triangle beating everyone to it by adding an HDCD filter module to their discrete Da Capo CD Convertor. The HDCD system used a higher resolution recording process, but the information was then encoded onto a normal 16-bit CD to ensure compatibility with existing players. But there was also a hidden recorded code, which an HDCD equipped CD player could decode for 20-bit resolution.

We were first to demonstrate this technology to the public, at the Edinburgh Hi-Fi Show, the general consensus being here was a system that took CD quality to a new level. A year later, only a handful of manufacturers have taken up HDCD. Others are still holding back, for reasons that became clearer as the year progressed.

February 1995 was also

“The biggest surprise though, came from Technics, and their SB-M300 loudspeaker. The Japanese aren't renowned for their success in this field, but the SB-M300s will have produced a worried look on many a UK designer's face.”

the beginning of a new range of electronics for QUAD, starting with the 77 amplifier complete with microprocessor remote control. Later on the matching 77CD player joined it, but only just in time to see Verity Group, the holding company for Mission, buy them up. This secures a strong future for QUAD, but at the same time it was a sad moment

seeing a British hi-fi company with such a great heritage finally get swallowed up.

In April we carried a test between KEF's new Coda 7 and its closest rival, the Mission 731. The KEF just piped it, staying on the throne until Mission replied with their super little 731LE, in November. But the Coda 7 was to set the scene as far as loudspeakers went for 1995, with the manufacturers who were still surviving in the recession becoming leaner and meaner, and their products more competitive. This issue

sees a round up of six new £200 loudspeakers all launched in the last couple of months!

If one product stood out above all else in 1995, it was Marantz's CD-63SE. We reviewed this player in our May issue, and were deeply impressed with its sound quality. This £350 CD player set new standards below £1000, and is still being raved

about now as the year draws to an end. If you were a manufacturer of a CD player in '95, the CD-63SE was the one you had to beat.

Mid-year, around June-August, the hi-fi scene traditionally goes quiet. But with Audiolab launching their new 8000Q preamplifier, DPA their one-box discrete convertor CD player, Heybrook revealing an updated version of their Sextet loudspeakers, Linn's new Karik III CD player and NAD's 514 CD player - the first real rival to the CD-63SE, it was far from quiet for us. Also auditioned for the first time by the Hi-Fi World camp was the Unison Simply 2, a superb sounding integrated, single-ended valve amplifier from Italy.

Since HDCD appeared in the early months of the year, there had been a multitude of rumours around the industry about an all-new CD format. In our September issue we came across the Acoustic Renaissance for Audio, a group of engineers determined to push CD quality forwards. Another format war was on the horizon, between Toshiba/Warner with their 5 Gigabyte video CD system, and Philips/Sony with their 3.7Gig system. The Acoustic Renaissance for Audio were determined that audio shouldn't play second fiddle to video, proposing a music coding

scheme for these new discs that could give 143mins of music with 24-bit resolution. This really would be a step forwards for the future of CD.

The last few months of the year, as ever, saw a flurry of activity as everyone geared up for the season, new models appearing all over the place. The biggest surprise though, came from Technics, and their SB-M300 loudspeaker. The Japanese aren't renowned for their success in this field, but the SB-M300s will have produced a worried look on many a UK designer's face.

Using a form of coupled-cavity bass loading developed by KEF and used in their Reference Series, the SB-M300s were a compact 3-way, 4-driver loudspeaker. Combining a fast and detailed sound, with good bass, in a compact enclosure and at a reasonably affordable £350, here was something UK loudspeaker manufacturers hadn't bargained for.

So 1995 was an exciting and varied year in audio, the quality of equipment reflected by our World Winners list, which has expanded from eighteen products to twenty-nine we felt worthy of accolade. Lets hope that '96 sees even more new and exciting equipment and developments in the world of audio. It seems likely, because UK Hi-Fi plc is as active as it has ever been ●

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Robert Deutsch (Stereophile, Vol. 17 No. 5, May 1994)

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Sam Tellig (Stereophile, Vol. 18 No. 1, January 1995)

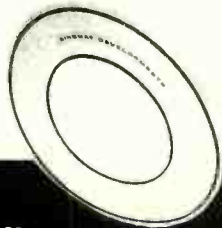
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Jimmy Hughes (Hi-Fi Choice, February 1995)

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CABLEOLOGY

Dominic Baker takes a close look at van den Hul's carbon hybrid and Kin Company's silver alloy construction cables, both of which steer away from convention.

Both van den Hul and Kin Company have looked past the familiar copper, silver plated copper or pure silver world of conductors in the quest for a more neutral and transparent sound. Both have been researching their respective technologies for many years now, and Kin Company's Silver Alloy and vdH's Carbon Hybrid cables tested here are the latest to hit the streets.

Van den Hul's Magnum HB loudspeaker cable and Thunderline HB interconnect both use a hybrid construction of silver plated copper and their Linear Structured Carbon conductor (first seen in their First interconnect a few years back). This is an interesting approach, where three different materials, silver, copper and carbon are used together in a fine balance to get the best of all worlds.

Kin Company's Silver Alloy is a closely guarded secret, designed and assembled in the UK, but produced in the States. Both their Silver Signal 200 interconnect and Silver Loudspeaker 240 cables are of a coaxial construction. The multi stranded silver alloy conductors are Teflon coated. Teflon is used because of its low dielectric constant, important for low capacitance. Because the cable is a silver alloy and doesn't corrode like copper, screw and crimp-on connectors are used which

make a direct link between the cable and plug, without the need for solder which could degrade the signal.

After living with each of these cables over a period of time, I must say that both write a very good case for themselves. The van den Hul Thunderline interconnect and Magnum HB loudspeaker cable bring a smoothness to any system they are inserted into.

I used the vdH cables in a very revealing and transparent Ensemble system, high-end equipment made in Switzerland and now imported by PM Components. The Ensemble Elysia loudspeakers I used have a three position treble level control which gently, very gently, either lifts or cuts treble either side of flat. With the van den Hul hybrid cables, the sound was so smooth and rich that I found a little lift preferable, adding useful sparkle and insight.

Through the midrange a lot of this character remained, giving a full bodied tone to strings and vocals. They have quite a damped sound, which makes them a good match in CD based systems and where metal dome tweeters are found, preventing any sibilance or harmonic ringing from being exaggerated.

A van den Hul hallmark it seems, bass was big and beefy, with real force behind notes. It could become a little too full at

times though, the sharpest crack of leading edges softened just a little. But the vdH cables will suit cold and dry systems well, adding useful body and depth.

Kin Company's Silver Loudspeaker 240 is a bi-wire cable, supplied with one pair of 4mm plugs at the amplifier and two pairs at the loudspeaker end. So the Elysia loudspeakers were bi-wired, which affords a slight improvement.

Where with the vdH cables a little treble lift had been preferred from the Elysia loudspeakers, the Kin company cables were better balanced with the 'speakers set flat. There seemed to be so much detail and upper treble resolution, the slight lift made the balance too bright, although surprisingly clear and smooth.

Where the character differs most from the vdH carbon hybrid though, is a dryer, more neutral tonal balance through the midrange and treble. The air and space around violins for example was better captured, allowed to expand, whereas the vdH cables tended to give a closer acoustic. And the thwack of bass guitar strings was faster, biting more clearly into the mix.

Both Kin Company and van den Hul have shown that there is room for new technology with these novel cables. They offer a different balance to more conventional cables; in the case of vdH's Carbon Hybrid a richer, more textured sound, and Kin Company's silver alloy is one of the most neutral and uncoloured cables I've come across. They are expensive, but the influence they have on the sound of a system is nearly as strong as the components themselves ●

Precious Metals by Kin Company

Silver Signal 200	£170/m
Silver Loudspeaker 240 terminated	£660/3m

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Van den Hul Carbon Hybrid Thunderline HB	£109.99/0.8m
Magnum HB	£204.95/2.5m terminated

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CHRISTMAS COMPETITION

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Rub your eyes. Are they clear now? Yes, it's that time of the year when we go mad and give away everything we review in our bumper January Christmas issue. You won't find another competition like it, and for all you audiophiles out there it's a dream come true. There are eighteen superb prizes on offer, and you can have

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No.1 has already selected it, in which case they'll get their 2nd choice. Winner No.3 will get their first choice too, unless No.1 or No.2 have already selected it. And so on.

Arcam Alpha 6 CD player
 Arcam Alpha 6+ amplifier
 Castle Isis loudspeakers

Take a look at what's happening in hi-fi retailing at the moment and it's plain to see there is a shift of emphasis towards hi-fi separates. Larger retailers, like Currys and Comet, are paying far more attention to separates than before, possibly spurred on by the conspicuous success of Julian Richer and his Richer stores. Catalogue shops are creeping into the separates domain too. Argos buyers are being shown that there is life after Goodmans and Alba, and Maplin have started stocking hi-fi separates.

There is concern amongst specialist retailers - as you'd expect - about the 'big boys' getting in on the act, and from manufacturers too, though for a different reason. Attaining a useful working knowledge of hi-fi separates is quite a task, but to be knowledgeable about all electrical goods, as the bigger operations need to be, is a tall order. Many stores may have separates departments, but there is always the worry that products won't get the expert attention they deserve when being set up and then demonstrated. With catalogue shops this goes one stage further, the consumers buying completely 'blind', relying totally on reviews or specifications.

Still, the point is hi-fi separates are becoming a more common sight in the high street. Big department stores also seem to be stepping things up a notch or two. Many big name stores are refitting hi-fi departments and putting greater emphasis on quality separates.

Such stores don't just invest money like this on a whim. There are many possible reasons why department stores, chains

and catalogue shops are paying more attention to hi-fi. A bruising battle has been fought on the high street between Japanese majors like Aiwa, Sony, Pioneer, Hitachi, Panasonic et al, in the midi-system market. Margins were cut to the bone and casualties resulted, the most notable being Rumbelows. It's been said many times that this madness benefits no one, except the consumer. But if victory means the whole world now possesses a cheap midi-

“One thing's for sure, the next eighteen months or so look like being the most important for hi-fi retailing since the advent of CD.”

system, it may be pyrrhic.

Whilst there's little profit to be had from a midi-system, that's not the case with hi-fi separates. There's little doubt that the higher margins available from separates are now making severe commercial sense to the larger retail groups, and big stores that may have been uninterested perhaps now want another go.

Greater public

*- from Dominic
Todd, our man in
retailing*



awareness comes also from the increasingly numerous hi-fi shows, as well as national advertising from hi-fi companies like Linn, and I feel the Real Hi-fi campaign has played its part too. It may not have been as successful as hoped, yet it focused individuals in the industry, whether they agree with the scheme or not, on promoting hi-fi separates as they deserve.

The Real Hi-Fi campaign sought to underline the superior sound quality and flexibility of hi-fi separates. It used an advertising campaign, leaflets and smart black on gold (or silver for A/V) stickers for manufacturers to display on their equipment. The idea was that where shops sold both separates and systems, the public would be able to distinguish between the 'real hi-fi' and the rest via the symbol.

At the time the campaign was launched it was hoped that it would make hi-fi separates more available to the public through the larger electrical retailers (as they had been in the past).

Eighteen months on, drawbacks are evident. For a start, not all manufacturers and retailers joined up with the scheme due to a shortage of resources, disapproval, or because they wanted to sit on the fence.

This got the campaign off to a poor start by causing customer confusion. How come a £100 budget amplifier could carry a Real Hi-Fi sticker, but a £1000 valve amplifier did not? Specialist dealers tended to find the campaign of less use because they only sold 'real hi-fi' separates anyway. Leaflets tended to hang around in the corner of shops and not all products were properly labelled.

Now the scheme is to be relaunched and this Christmas sees a new campaign to further raise consumer awareness. You may have already seen the cartoons graphically depicting what you're missing out on if you don't purchase separates. We'll know whether they'll further the cause or not after the Christmas boom.

One thing's for sure, the next eighteen months or so look like being the most important for hi-fi retailing since the advent of CD. We may see hi-fi separates really catch on again in the high street.

Or will a lack of understanding see the big retailers getting their fingers burnt and, once again, pulling out of the market.

Whatever the outcome, it's going to be a turbulent time in hi-fi retailing and there are bound to be some bargains about for the astute customer. Happy shopping!

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TWEAKY CORNER (SLIGHT RETURN)

David Price finds not all equipment supports are created equal with Audiophile furniture's BASE system.

The BASE system comprises an Isolation Platform which sits atop a Starter Pack, onto which extra layers of shelves, each with their own isolation platform, can be added. The isolation platform is the business end, featuring two metal beams running parallel underneath, with Sorbothane feet enabling the platform to be 'tuned', effectively de-coupling it from the room, and reducing resonances likely to degrade sound quality.

Trying the £65 01 Isolation Platform under my CD player, standing on a standard welded steel frame table, the sound took a definite turn for the

better. Low frequencies saw the greatest change, bass lines becoming more supple and better separated from the rest of the mix. Midband was a touch clearer, and improved imaging - especially front to back - lent the acoustic greater depth. The improvement wasn't dramatic, but consistently smoothed and eased the sound, improving low level detail and depth.

I then tried the same platform on top of the £70 SP01 Starter Pack, onto which my Michell Gyrodec was placed, effectively making it a £130 turntable table. The height-adjustable cones made

turntable levelling a breeze, essential for Gyros which are super-sensitive to height and suspension balancing. Changing from a cheaper Target support to the £30 BASE system brought a far more musical sound, with bass lines ebbing and flowing like never before. The soundstage solidified and instruments gained more autonomy, separating out better. Leading edges were faster and notes decayed better. Cymbals struck at the beginning of a bar could be heard falling off gently and crisply, instead of just disappearing into the mix.

Finally, I built up the system to make a four tier (BASE recommend up to 8) rack system, using S120 Shelf Units (120mm height between shelves; 170mm and 270mm shelves are also available). At £430 for a four tier rack with isolation platforms, it's getting expensive, but if you've got the funds it's worthwhile. Duly installed, with cables routed through special holes at the back, the system looked handsome and performed accordingly.

If it's value-for-money upgrades you're looking for, the BASE in its first two guises is an essential audition. They work well across the board, and if you've enough money for an entire rack system, I suspect you won't be disappointed either.

BASE 01 Isolation Shelf	£65
SP01 Platform	£70
S120 Shelf Unit	£50

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WORLD VERDICT

Great build and finish, and it sounds great too

The truth was disgraceful, but we all have features of our pasts that are better forgotten. My initiation into the world of hi-fi was brought about by a pair of Mission 731LE speakers, Linn's Mimik CD player and Magik-I amplifier. Now I'm embarrassed to reveal what I was playing music on before. It would bring me disgrace. What I can proudly claim is that my enthusiasm for music has always been large, even if it was perhaps disproportionately larger than my knowledge of what to play it on.

To be fair to myself, I am sorely limited in terms of space in my matchbox of a bedroom and anything too large would be unrealistic in terms of storage and also the power of the bass potentially given. Dominic assured me that this equipment would suit me perfectly because it was simple to use and small. I wasn't quite sure what he was implying, but I am truly chuffed with my new toys.

The Linn CD player and amplifier are compact and very smart. The speakers can only be described as dinky, and although they are designed for small living spaces, they are quite capable of terrorising the neighbours. The sound they give out, while not room-shaking, is powerful enough, and most importantly, coherent and cohesive. Not knowing my tweeter from my tweak, I was rather anxious about reviewing quality equipment, but the truth is that with good stuff you don't need to be discerning, simply because your ears are opened for you.

The first thing that struck me when I left the room while music was playing was that I could detect its quality throughout the flat. This is not an achievement in itself considering how small the flat is, but I

The fairer view

mean that all the detail of a song carried effortlessly through walls and down passages so that I could listen to it at a distance if need be. In the bad old days only an unintelligible noise could be distinguished if you weren't sitting on the system.

In songs such as the Beatles' 'Come Together' from the Abbey Road album, where Paul's bass line propels the song, I found that it was tuneful and tight, rather than powerful, and that was fine by me. The drum solos were very contained and rounded, although perhaps lacking resonance.

With music of a faster tempo that required harder treatment, the Levellers' 'Hope Street' for instance, the bass was not as prominent as it may be in hefty equipment, but this was compensated for by really good pace that propelled the song nicely, creating the appropriate sense of eruptive life.

With more acoustic music such as Don McClean (I wish I had been cool enough to think about putting some Bob Dylan on) these speakers really came into their own. The detail of the piano at the beginning of 'American Pie' was truly life-like, and the sound was bright in a listenable, clear way. The vocals were sweet and assumed just the

right prominence to convey his enigmatic lyrics.

On the subject of vocals I would like to recommend these speakers to those who listen to music in small dark rooms - preferably a sordid bedsit, but usually in your Mum's house - and really appreciate the poetry and emotional charge of lyrics.

Now, I never was a Smiths fan and am far too sensible to become one now, but I did just happen to put on 'There's a Light That Never Goes Out' from The Queen is Dead album and couldn't help registering that if you were into adolescent angst and if you did like Morrissey's lyrics, then these speakers did a wonderful job at portraying the desperation and latent savagery in his singing.

The more conventional melodic vocals of Ella Fitzgerald were startlingly natural, revealing even more in her voice than I had ever heard before. However, on more jazz oriented numbers, I felt perhaps that trumpets and brass generally were a little too bright and ran the risk of becoming thin and tinny. It was the same with cymbals and tambourines on other CDs. Romantics will be glad to know that ballads are definitely the forté of this system, and guitar based music is fine,

...of

Laura

Martin

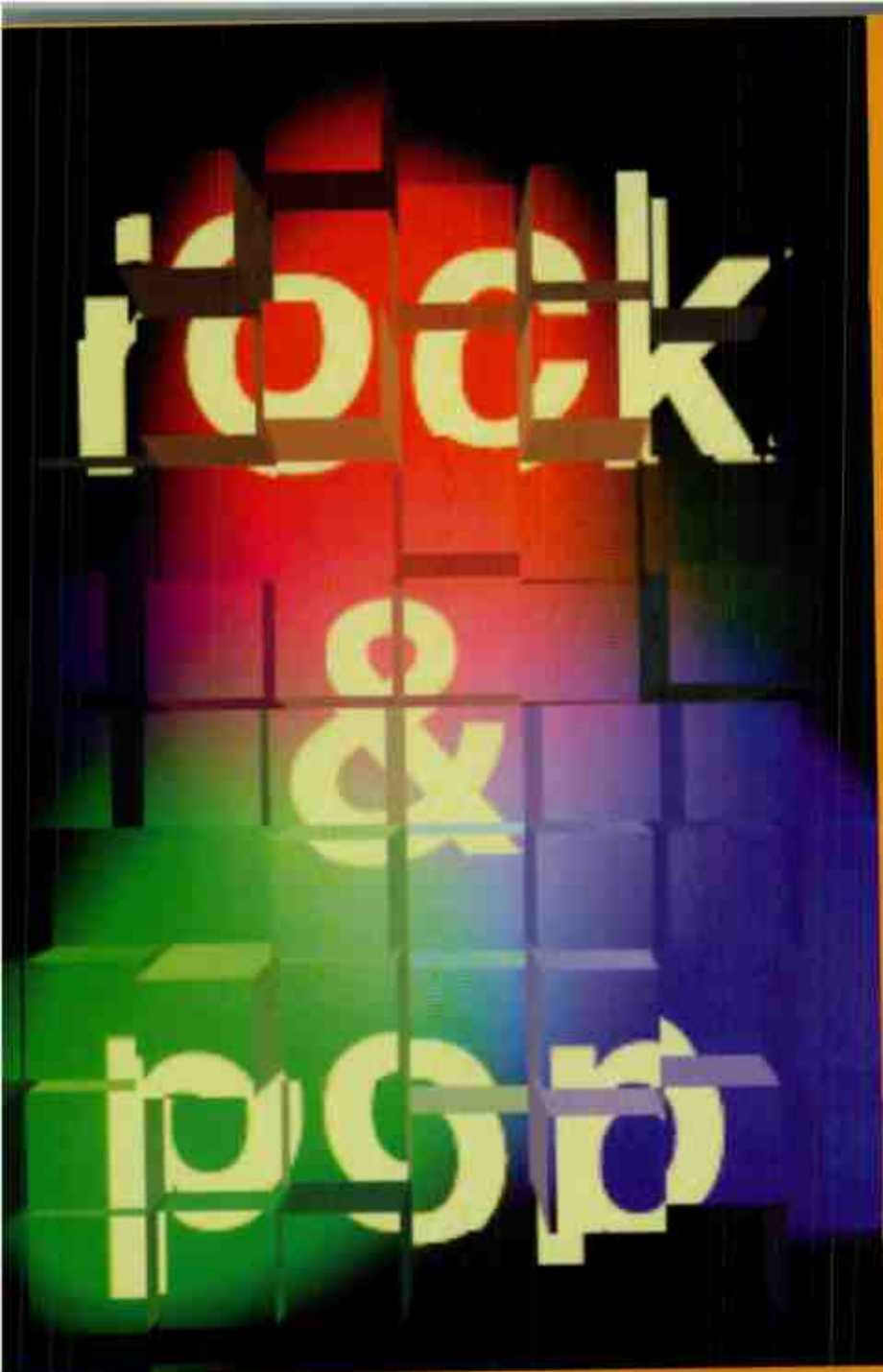


but perhaps jazz enthusiasts would like something a little less warm to get the most enjoyment out of music which is meant to cook in a harsher way than the Mission speakers allow.

The Mission 731LEs perform magnificently. In fact, if I didn't believe that they're unlikely to fit in with my inevitable and impending move into a penthouse in Belgravia, I would rush straight out and buy a pair. The Linn electronics behind them has a dry, neutral and revealing presentation. I find the Majik-I injects a level of detail and clarity that helps bring music to life.

Having only been at 'World a couple of months now, I can't claim to be an expert about anything. The most valuable lesson so far has been that it's fine for me to have an opinion about equipment on the basis of how it sounds, even if I don't know how it works.

I had thought very little about hi-fi previously, except that I couldn't afford anything decent. Now I find it's a wonderful medium because it encourages the development of the senses in so many different ways. The ears are much more complex and revealing than I'd realised. I had no idea of the world they can introduce you to. Now, I'm not being disgraceful any more.



Echobelly and so on. But so what? They do it with gusto and class - two hit singles under their belts already in 'Finetime' and 'Alright', and doubtless many more to come.

Put together last year by John Power (late of the LA's, one of the great lost bands of the era) early last year and including Liam Tyson (guitar, backing vox) Peter Wilkinson (bass) and drummer Keith O'Neill. This is a tough, abrasive sound that has a lot in common with early Who or Jam, particularly in the guitar department. There's also the odd delicate ballad - for instance, 'Walkaway' - sparsely instrumented and laden with dulcet harmonies.

More typical are items like the pounding 'Sandstorm' or the chunksome near-funk of 'History' with its gloriously slippery eel of a guitar sound. This is indeed classic contemporary British pop of the new breed. Ironically the band are said to even have an Oasis/Blur-style mini-war going with Menswear, chuckle chuckle.

These four lads will, as they say, go a long way. And I don't mean Newcastle either. Brilliant John Leckie production - but then his always are. Excellent.



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● A double, containing a vast 28 songs and clocking in at over two hours, this is certainly the longest rock album of the past couple of decades. It's an impressive body of work, packed with beautifully crafted songs of all shades and colours, the entire thing superbly played by Corgan (vox, guitar) along with fellow veggies James Iha (guitar also), D'Arcy Wretzky on bass and the superb percussion/drum work of Jimmy Chamberlin.

As with another relatively recent double album - The Red Hot Chili Peppers' Blood, Sugar, Sex, Magik - this

Giovanni Dadomo

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CAST
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● Well, yes, you're absolutely right, Cast are yet another of those cheery Britpop bands, like Blur, Oasis,

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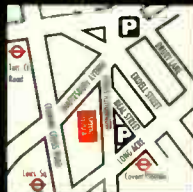
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MUSICAL IMAGES

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RECORD OF THE MONTH

PULP
Different Class
CID 8041/524165-2

● Pulp are pop. And with Jarvis Cocker at the helm, pop of a quite exceptional quality.

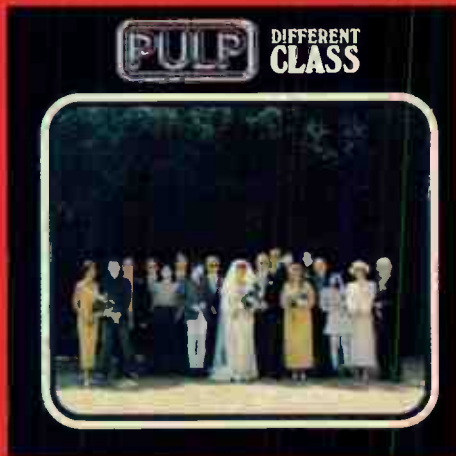
Mr Cocker has, this year, become a Class A, top rank, high-earning pop professional. In fact he IS this year's pop star.

Different Class, a follow up to last year's excellent His 'N' Hers, is an album of immeasurable quality. While His 'N' Hers was nominated for the Mercury best album of the year prize, this might well win it.

Unsurprisingly the two best tracks on Different Class are the two singles, 'Common People' and 'Sorted for Es and Wizz'. The remainder is a series of seedy songs dredged from the depths of Jarvis's sick mind. Slightly addled, cynical and ironic, the words are always clever and the music sparkling.

The album opens with 'Mis-Shapes', B side to 'Sorted for Es and

Wizz', and the next track 'Pencil Skirt' is probably the worst on the record. The third track, 'Common People', is a



real landmark. A real singalong classic, with funny, yet savage lyrics.

It tells us a lot about Jarvis and his background. Scummy working class boy from the North comes to London to study film at trendy St Martins College. Meets posh rich gal who loves

his awkwardness and common airs.

This class conscious theme continues in the sinister 'I Spy', a track which Cocker wrote at a low ebb some years ago, while smouldering on the Sheffield dole. It tells of Cocker's then fantasy to sleep with a rich man's wife in order to cause both him and her maximum pain.

In contrast the groovy singalong 'Disco 2000' is about an old flame Deborah, who goes off and gets married. 'Live Bed Show' is at once a perverse and brilliantly moving lament for a lost lover.

"This bed has seen it all and the good times only cost £10 from the shop just down the road."

'Something Changed' is another tearjerker, before the cheerful and best song of the year, Sorted For Es and Wizz: "Is this the way the future is meant to feel, 20,000 people standing in the field?"

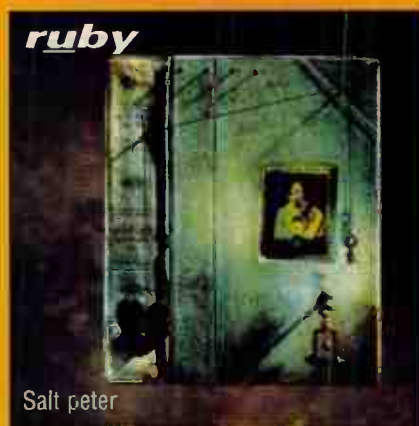
Suede with balls, Blur without laddishness, Bowie with a sense of humour. Different Class is, well, exactly that!

is a transitory step for another former grunge band. In fact by far the greater bulk of the material here consists of finely-wrought ballads with just the odd blast of thunder to leaven the mixture a little. Perhaps the most surprising of these is 'Cupid De Locke', whose lyrics are almost Byronic a la Stones' 'Lady Jane'.

Of course - and perversely so - it's a few cuts away from the delicately titled 'F*** You (An Ode to No-one)'. This is one of the thunderous, angry ones of course, carrying hints of Iggy & The Stooges' proto punk. Similar explosions occur sporadically - the pumping 'Love', the booming 'Bodies' (which does admittedly overdo it a bit) or 'Tales Of A Scorched Earth' which may just blow your system to smithereens. But it's the slow songs that grab you hardest - the likes of the gentle 'Galapagos' or the luscious 'Thirty Three'. Of course 28 songs ain't no picnic, and there is the inevitable odd clanger (the droning blandness of 'To Forgive') but overall this is one majestic and admirable achievement. Corgan's vocal range is as awesome as the breadth of his song-writing. And if, as already stated, it's no picnic, it's certainly a banquet.

Personally, listening to the entire opus all the way through is something I can't

see myself doing too often but then that's what Program buttons were made for. And finally, top marks for the aptly clean and luminous production c/o the band and Messrs Flood and Alan Morgan. A diamond.



RUBY
Salt peter

● Spicier than a Ruby Murray and more twisted than Jack Ruby, Lesley Rankine's Ruby is a damn sight better than previous band Silverfish.

Salt peter is America's version of the 'Bristol sound' and breathes its own

particular brand of weirdness while still - like Tricky or Portishead - cleverly sitting on the commercial fence.

Often like a film score, Rankine's first solo LP moves in strange and atmospheric ways. Being almost completely put together in a Seattle studio by herself, substituting band members with computers, it paints the picture of a rather lonely and eccentric woman. But after years of sweaty clubs, stage-diving and backbreaking tours, that is probably quite understandable.

Salt Peter is a remarkable record considering the only help she got was from producer Mark Walk. While comprising a fine range of hardcore beats it also picks on some interesting melodies - particularly with the fine 'Paraffin'.

Lyrically the album's sentiments appear destructive and cynical, often hinting at a hatred of men, but the fusing of hardcore with catchy rhythms is creative and appealing.

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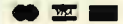
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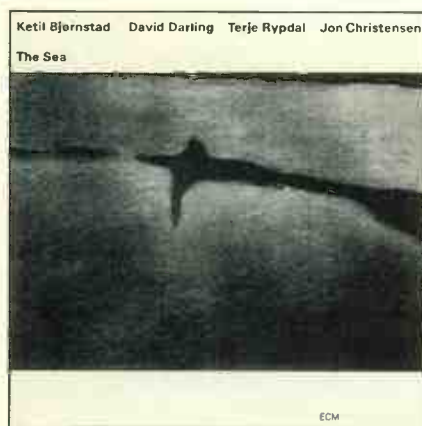
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The Sea

ECM 521 718-2

● Well, here's a supergroup that's actually worthy of the description; an *ad hoc* gathering of uniquely talented

musicians, the sort of 'production group' ECM brings together with startling frequency - and yes, sometimes disappointing results.

Guitarist Terje Rypdal should need little introduction in this column. The Norwegian is one of an all-too-small handful of jazz rock guitarists to have grasped the potential power and lyricism of the genre and subsequently used it as a platform for some of the most expressionistic jazz of the last two-and-a-half decades. Albums like his eponymous debut, *Odyssey*, and *Whenever I Seem to be Faraway*, easily stand alongside the best work of Weather Report, Herbie Hancock and, of course, Miles Davis, while exerting an undeniable European identity.

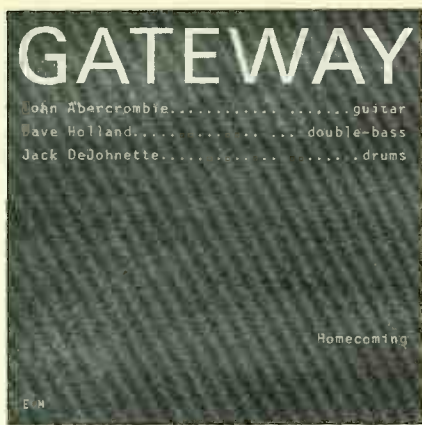
Fellow Scandinavian and drummer Jon Christensen is another stalwart of the European jazz scene. His is, for my money, one of the most overlooked styles in contemporary jazz drumming, a compelling melding of hard, driving swing and graceful colour. While drumming for ECM, he's played alongside some of the most original voices to have emerged in jazz: saxophonist Jan Garbarek (since last year a major classical cross-over star), the Indian violinist L. Shankar, Keith Jarrett, cult bassist and composer Eberhard Weber and Terje Rypdal himself.

American cellist David Darling is another matter. While he too has a long-standing association with the German label, and has recorded with the likes of Garbarek, increasingly his solo work - beautiful, reverberating multi-tracked suites performed purely

on the cello - has demonstrated more of an affinity with Minimalist composition than with jazz improvisation.

Ironically, pianist Ketil Bjornstad, presumably this group's leader and certainly the composer of all twelve parts of the suite which makes up *The Sea*, is the least well-known of all these players, a largely undiscovered composer and player whose music - a highly melodic, lyrical, Romantic affair - is a natural environment for these highly expressive improvisers. *The Sea* is certainly a record I personally approached with great excitement and, to be frank, found bitterly disappointing. Actually, that's too strong. *The Sea* is certainly a very beautiful record. In particular, Rypdal's richly distorted guitar - at the best, and most psychedelic I've heard it in ages on Part 2 - and Darling's gorgeous cello are a supreme combination of sounds, one I certainly hope they repeat in other circumstances. And Bjornstad's dark, melancholy writing is rich pickings for these players.

Yet there's something subdued about the proceedings, as though these musicians are avoiding treading on each others' toes. At moments Rypdal in particular sounds like he's about to break out, but never really does. And for such a compelling player, Christiansen is oddly muted here, his dynamic drumming really limited to colouring and punctuation - almost an afterthought. Sure, this music is stately, but I can't help but thinking that the whole affair is a bit of a lost opportunity.



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Gateway - Homecoming
 ECM 527 637-2

● Gateway is certainly a group with both individual pedigree and a collective history. The trio of American guitarist John Abercrombie, English double bassist Dave Holland and American drummer Jack de Johnette first came together in 1975 to record the now classic ECM album Gateway. At that time De Johnette and Holland were well known for their time in Miles Davis' great electric band; both had played on Bitches Brew and could therefore genuinely lay claim to having been part of one of the most important and decisive moments in the history of recorded music. Abercrombie, meanwhile, was an unknown quantity, a young guitar player with a load of Tal Farlowe and Jim Hall jazz chops and a very noisy fuzzbox.

The results of that first coming-together were astounding. One might have expected some kind of post-Miles psychedelic funk workout, but Gateway was a revelation: an irresistible, really dirty blend of gritty folk melodies and the kind of melodious free jazz that obliquely recalled Atlantic-period Ornette Coleman. They repeated the experience on 1977's equally impressive Gateway 2, but remarkably - given these musicians' huge individual output in the intervening time - Homecoming is the group's first recording in over eighteen years.

Now this isn't, I feel, a completely successful enterprise. Abercrombie in particular is a much different player to the young gun he was in 1975; his recent work has shown an ever more refined approach, his style representing, somehow, an almost 'classical' jazz-rock guitar technique. This is probably inevitable. Think of any really astounding musician involved in jazz-rock in the seventies, and no matter how hard, aggressive, freely experimental or searching their work

was then, you can guarantee that their music now is a good deal less challenging. Compare Wayne Shorter's new album Hi Life with the Weather Report of, say, Sweetnighter; put John McLaughlin's current work alongside Birds of Fire or The Inner Mounting Flame.

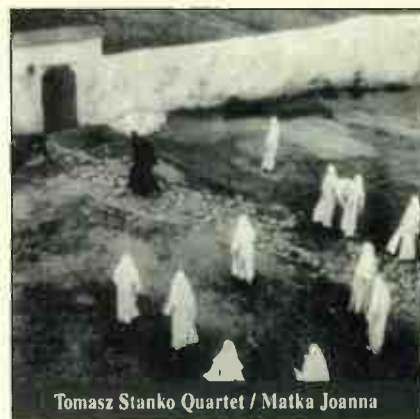
And maybe it's just me, but this regression seems to affect guitar players most of all. Whole generations of trailblazing jazz guitar players - McLaughlin and Abercrombie among them, and Sonny Sharrock and Terje Rypdal and a whole bunch more - have been thoroughly eclipsed by the younger and more wildly experimental jazz guitar players who've emerged since. Guitar players like Raoul Bjorkenheim and Bill Frisell and Jimi Sumen and others strictly from outside the jazz tradition (Elliot Sharp, Caspar Brotzmann, Keiji Haino) possess improvising brilliance that makes them vital to the scene.

But enough already, I'm sure you get the picture. Homecoming isn't, and probably couldn't ever be the incendiary work of its predecessors. But, but, but. . . It is, at least in part, a hugely enjoyable record. For one thing, Holland and De Johnette are undeniably one of the finest rhythm sections to grace contemporary jazz. It's instructive to compare De Johnette's work with this group with his playing in Keith Jarrett's mightily prolific Standards group. There De Johnette is complemented by bassist Gary Peacock, a very different player to Holland indeed. With Standards, De Johnette does swing hard, but with a certain graceful poise he keeps in check with Gateway, and a good thing too, in my book. Here he plays fiercely, really hard.

Holland's the key, I reckon. You can hear it in the way he drives De Johnette. And the standout tracks here, the tracks where this group burns, coming closest to the energy of the older albums - are Holland's compositions. For what it's worth, Holland has consistently played with some of the most challenging younger jazzers during his career, and his association with Brooklyn's M-Base collective in particular seems to have paid dividends. There's an incredible combination of angular abstraction and earthy drive in both his writing and playing that drives Gateway fantastically.

And these players can and sometimes do fire off each other in an almost alchemical way, with the kind of telepathic second-guessing that can make this music priceless.

So, eighteen years on, some reservations, but really a welcome return.



TOMASZ STANKO QUARTET
Matka Joanna
 ECM 1544

● I can't help but feel that the Polish trumpeter and composer Tomasz Stanko is one of the most criminally neglected musicians to have been working in European jazz for three decades or more. Stanko has a long history of building bridges between the absolute spontaneity of free jazz, the heady drive of hard bop and the expressiveness of post-John Coltrane modal improvising.

Now if that sounds like some altogether intellectual enterprise, think again. Genre separatism has arguably crippled jazz for decades. Sure, movements like 70s fusion and the 80s NYC downtown capital-E-Eclecticism have taken jazz on board, but always as part of something else. Meanwhile, in Europe in particular, as documented on labels like, yes, ECM, but also on Soul Note and Black Saint and Scandinavia's Leo and elsewhere, a whole bunch of both American and European jazzers have been trying to make sense out of the legacy of last few decades of jazz history, often with hugely important results. Stanko's work, from his 1975 classic as bandleader, Balladyna, to altogether stranger projects like the proto-New Age solo album recorded at the Taj Mahal, has been central to this development.

Surprisingly, despite numerous appearances on ECM albums as sideman, Matka Joanna is Stanko's first album on the label as leader since Balladyna. He brings to it a superb band: pianist Bobo Stenson, drummer Tony Oxley and bassist Anders Jormin. It's interesting hearing this set back-to-back with Bjornstad's The Sea. A similar sense of melancholy pervades the

music, but there's an urgency at the heart of this music - either group improvisations or pieces written by Stanko - absent from the pianist's. The rhythm section here flits deftly from floating, free rubato to strident rhythms with absolute conviction. Meanwhile, Stanko's trumpet playing is at once lyrical and aggressive; the sound of a musician supremely in control of his improvising. Highly recommended stuff.

Simon Cooke

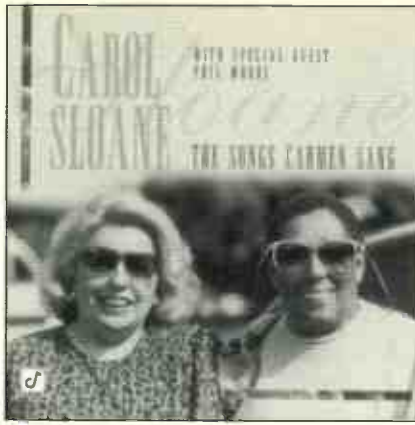


KATIA LABEQUE
Little Girl Blue
FDM 36/86-2

● Better known as half of the classical piano duo Katia and Marielle Labeque, this is the pianist's first foray into the realms of jazz. She is supported by and playing with such stalwarts as Herbie Hancock, Chick Corea and Joe Zawinul, among others.

This selection includes mainstream standards such as the Rodgers/Hart title track 'My Funny Valentine' and Bill Evans' 'Turn Out the Stars'. There are also more rhythmic tracks such as Skylar/Velazquez's 'Besame Mucho' and Joe Zawinul's 'Volcano For Hire'.

The recording is technically excellent and the presentation of the booklet very professional. This album is a showcase for the slickness of the performers as a whole, but the package sounds safe and sterile. Labeque is obviously an excellent pianist, but sheer expertise is no guarantee of a good jazz album. Labeque has yet to serve her time as a jazzier and learn the language. All I could think of when listening to this CD was the oft-quoted line, ascribed to various musicians: 'My, but you play so many notes!'



CAROL SLOANE
The Songs Carmen Sang
CCD-4663

● There are plenty of tribute releases around, often works by lesser-known artists basking - or trying to - in reflected glory. This is definitely, unequivocally, not that kind of release. Sloane has a delivery and style equal to the greats and can honestly claim - I quote Carmen McRae from the sleeve notes - to have a 'perfect voice'. Sloane is ably supported by Bill Charlap on piano, Michael Moore on bass, and Ron Vincent on drums, with the inestimable Phil Woods playing sax or clarinet on seven of the thirteen tracks. These thirteen tracks are pretty damn fine in their own right.

Donaldson/Lyman's 'What Can I Say (After I Say I'm Sorry?)', Berlin's 'Supertime', and Arken/Mercer's 'That Old Black Magic' are simply a few of the songs that really highlight the strengths of Sloane's voice. After those the other ten are simply a bonus bundle for mainstream jazz fans.



NEW JERSEY KINGS
Stratosphere Breakdown
JAZID 123

● Jazzy, funky, luscious and very, very sixties, a lost recording of the New Jersey Kings now released on the Acid Jazz label. While some strange goings-on in the mix - peripatetic instruments particularly - won't please hi-fi purists, it is a party piece par excellence. Good groove.

Incidentally, another release on the same label worth mentioning is the Athletico Series I compilation (JAZ 1311) of jazz-house-techno. My copy has already been commandeered. This is serious jazzed up dance.



BARUNGWA
The Messengers
BW 070

● The best of B&W's variable World Music CDs in the last few months coming from Moses Taiwa Molelekwa. He supplies keyboards on this similarly outstanding release of sounds, which encompasses the cultural melting-pot of the new South Africa. Far from tribal music, far from mainstream white sounds, this album is recognisably a product of both these influences and many others. This really is something different, as well as being superbly mastered. Not to be missed.



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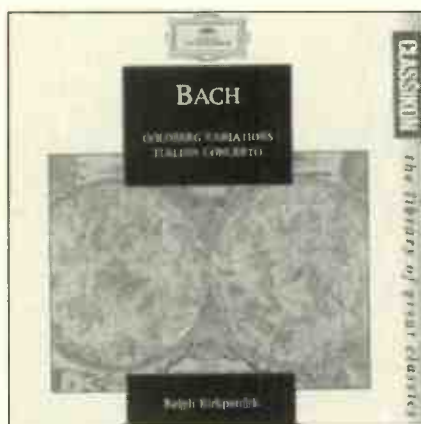
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Continued on page 97...

Peter Herring

If there is a common thread linking this selection, which ranges from the fourteenth to the twentieth centuries, it is one of relationships. Relations between composer and royal patron, which benefited both J.S. Bach and Joseph Haydn; the often stormy relationships endured by Puccini's fragile heroines; and the even more unpredictable co-existence between the artist and the state, nowhere better viewed than in the fluctuating fortunes of Dmitri Shostakovich



JOHANN SEBASTIAN BACH

Goldberg Variations BWV988/Fantasia in C minor BWV906/Italian Concerto BWV971/Fantasia and Fugue in A minor BWV904 Ralph Kirkpatrick, harpsichord Deutsche Grammophon Classikon 439 465-2 (ADD/68.37)

● According to legend, Bach wrote the 'aria with thirty ornamentations' (as the Goldberg Variations were known until the end of the eighteenth century) for the Russian ambassador to Dresden, Count Hermann Carl von Keyserlingk. It seems the Count was an insomniac and asked Bach for music to help him while away his sleepless hours. The resident harpsichordist at the Count's court also happened to be one of Bach's pupils, one Johann Gottlieb Goldberg.

There is just one flaw in this charming tale: at the time, Johann Gottlieb Goldberg was barely fourteen years old and hardly likely to have been sufficiently competent to tackle what was to be Bach's most complex work for the keyboard. Most probably, Bach made a gift of the work to the Count in 1741, as a gesture of thanks for the

Count bringing his influence to bear on Bach's behalf five years earlier when he wanted to leave Leipzig for the post of Kapellmeister at the court of the Prince-Elector of Dresden.

Bach published the work - without any formal dedication - in Nuremberg in 1742, the fourth part of the series of exercise pieces he entitled *Clavier-Ubung* (Keyboard practice). Some practice pieces! The elegant, straightforward theme - the 'aria' - inspired Bach to extraordinary compositional virtuosity and expressive range. The theme is reworked in all manner of permutations, including various dance forms (minuet, gigue, siciliana) and nine canons, each one built on a different degree of the scale, and two of them in contrary motion. All thirty variations are written in the same key, either G Major or G minor, which requires the player - aside from the technical demands - to find the colour, articulation and ornamentation to bring out the individual character of each piece.

The number of variations - thirty - suggests Bach may have been prompted to produce the work by the appearance, in 1739, of Domenico Scarlatti's thirty *Essercizi Per Gravicembalo*. Bach was acquainted with Scarlatti's effort, and appreciated its originality both in terms of style and technique. In the Goldberg Variations, he assimilated the new ideas of the Italian school and combined them with the proven styles of fugue and canon, and to unsurpassed effect.

The first complete public performance of the Goldberg Variations in modern times was given by Wanda Landowska in 1933. One of Landowska's pupils was the American-born Ralph Kirkpatrick and, twenty-five years on, Kirkpatrick was to make a famous recording of the work for DG's

In 1765, Joseph Haydn began to draw up a catalogue of his works, commencing each category - symphonies, trio sonatas, and so forth - on a fresh page. However, anyone today with more than a passing knowledge of Haydn's canon will notice an apparently serious omission from the list. There is no mention of the early essays in the medium we now know as the string quartet. Yet Haydn is often described as having invented the form. However, a close study of Haydn's entries soon explains the anomaly: he collates all his early works for strings under the general heading of 'divertimenti' - background music to accompany dinner parties and similar functions and entertainments. True, one or two are identified as 'divertimento a quattro' but there is no attempt to give them a separate significance. Haydn, one suspects, would have been as astonished as anyone at the evolution the 'divertimento a quattro' was to undergo in the ensuing four decades before his death in 1809, not only at his own hands, but those of his younger contemporaries, Mozart and Beethoven.

Yet Haydn was by no means the first composer to write music for strings in four parts. The form was already being explored by Italians such as Tartini, Pugnani and the Sammartini

brothers. These works were no 'equal partnerships': generally the second violin, viola and cello merely supplied a backdrop to the virtuosity of the first violin. Meanwhile, in Mannheim, Johann Stamitz was producing works for four string players where none was relegated to an accompanying role: each part was as complex, ornate and florid as the other. However, these works could not be described as string quartets either.

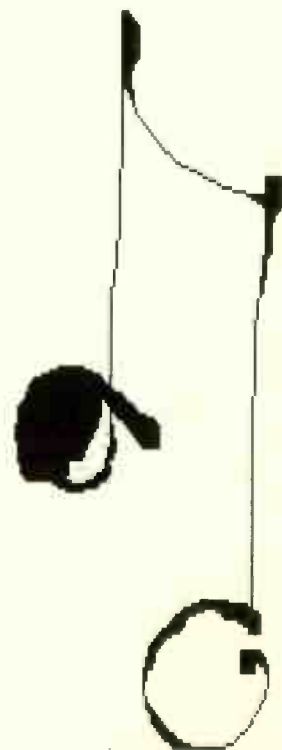
During Haydn's early years, the most popular form of chamber music was the trio sonata, where two violins and a string bass were accompanied by a harpsichord continuo which supplied a kind of 'wash' of background colour. However, the harpsichord's lack of portability made this a strictly indoor musical form, and in the Vienna of Haydn's youth there was an increasing demand for music for outdoor occasions. Musicians such as Haydn, living on casual earnings, were happy to supply the music for these diversions, writing for whatever combinations of strings and wind instruments were available. Thus Haydn learned how to dispense with the 'filling out' of the texture which the harpsichord continuo had provided, and how to spread the harmonic interest throughout all the instruments. And, doubtless, he came to like the end result.

The defining moment seems to have come sometime during the summer of 1755 when a Viennese nobleman, Count Furnberg, mustered four string players, including Haydn, for an evening's music-making. For this event, Haydn drew on his experience of street serenading - for him, four strings made up an orchestra. He wrote music that comprised of a succession of short movements with the emphasis on dance forms, thus breaking with the traditional three-movement structure of the chamber sonata. It was these early divertimenti for strings which gradually revealed to Haydn the expressive potential of the combination of two violins, viola and cello, and by the Op9 set of 1769, the solo quartet had manifestly established an identity quite distinct from that of the divertimento. With the Op20 set of 1772, the transformation is complete, but then Haydn - for whatever reason - wrote no more string quartets until the so-called 'Russian' quartets (Op33) of 1781. Did he feel he needed more time to fully master the medium? Certainly the Op33 set displays a total command of the quartet texture; now Haydn could concentrate on developing his ideas for structure and design, something triumphantly achieved in the next series of six, which he dedicated to the King of Prussia.

Archiv label. This is the performance which has now been reissued in the Classikon series, and it is still readily apparent why it was so acclaimed thirty-seven years ago. Kirkpatrick, who died in 1984, was always regarded as more of a scholarly, cerebral player than an intuitive one, and there are recordings which suffer from a lack of spontaneity. But not here; Kirkpatrick employs a light and subtle registration which brings welcome benefits in terms of colour and translucency. His tempos are finely-judged, lively and exuberant where required; stately and serene in the slower variations with their elaborate counterpoint. Above all there is a sense of pleasure in making the recording and of communicating Bach's genius in all its glory.

The instrument used, which is not identified, has a fine, full sound which is captured in all its detail by the

recording, made in Berlin's Jesus-Christus Kirche, a favourite venue of the DG engineers. However, the harpsichord is also recorded very closely and a little more air around the instrument would have been welcome. The volume setting has to be carefully judged, and I fear the digital remastering has inevitably brought out the undesirable aspects of the original master - some 'muddying' of the lower end, for example - as well as the desirable. Overall, though, given its vintage, the recording has aged well and while the performance may not displace more modern efforts by Trevor Pinnock, Gustav Leonhardt and Ton Koopman, it more than merits its new incarnation, especially with the inclusion of Kirkpatrick's fine studio recordings of the everpopular Italian Concerto and the two short fantasias.



FRANZ JOSEF HAYDN

Six String Quartets Op50 (The 'Prussian' Quartets) The Salomon Quartet Hyperion CDA66821 (DDD/75.18)
CDA66822 (DDD/63.20) (AVAILABLE SEPARATELY)

● The Salomon Quartet's award-winning Haydn quartet series on period instruments continues in similarly inspired vein with these two CDs bringing together the six works of Op50, for which Haydn accepted an offer of three hundred florins from his publishers in April 1784, but did not deliver the completed scores until the autumn of 1787. He dedicated the works to one of the most enthusiastic patrons of music in eighteenth-century Germany, King Frederick William II of Prussia. The monarch was a competent amateur cellist. Mozart's 'Prussian' quartets K575, K589 and K590 were also written to a commission from the King, who also engaged the services of composer-cellist Luigi Boccherini. While not supplying elaborate cadenzas for the cello, Haydn did acknowledge his patron's musical skills by releasing the cello from its familiar role of supplying the underlying comparatively simple bass parts. The

instruments bass parts shine in the adagio of the second quartet, and the andante of the third, and the first work in the set, in B flat Major, opens with two bars from the cello alone.

Here, the 'regal' cellist is Jennifer Ward Clarke and, like her three colleagues (Simon Standage and



Micaela Comberti, violins; Trevor Jones, viola) she is wholly at ease with Haydn's scores. This is relaxed, genial music-making, as it should be. Although generally in a more serious vein than their predecessors, the Op50 quartets are not without the moments of wit and humour which punctuate much of Haydn's music.

Perhaps the most extraordinary passage is to be found in the finale of the sixth quartet in D Major where a 'bariolage' (repeated notes produced by alternating adjacent strings) produces an effect akin to the croaking of a frog (and earned the work an appropriate nickname).

The Salomon Quartet captures the essentially conversational tone of these quartets, retaining the individual voice of each instrument as they explore each musical idea. The players are attentive to the detail but never at the expense of spontaneity. The flow and vitality of these performances are exactly the qualities which made the Salomon's earlier Haydn recordings for Hyperion so captivating and characterful. They seem to have got to the heart of 'Papa Haydn'.

This is music to quietly relax to, and to discover at an unforced pace. Appreciation is helped no end by the truthful, naturally-balanced and crisply-focused recordings, a sound which brings out all the nuances and of colour these instruments. These players are capable of conveying the true meaning of Chamber music which has been described as the 'music of friends'. Listening to the Salomon Quartet play Haydn, the accuracy of that observation becomes abundantly clear.



GIACOMO PUCCINI

The Puccini Experience (excerpts from Le Villi, Edgar, Manon Lescaut, La Boheme, Tosca, Madame Butterfly, La Fanciulla del West, La Rondine, Il Tabarro, Suor Angelica, Gianni Schicchi, Turandot) Angela Gheorghiu, Nina Rautio sopranos; Johan Botha, Francis Egerton, tenors; Anthony Michaels

Moore, Robin Leggate, baritones; Michael Druiett, Eric Garrett, basses; Royal Opera Chorus; Orchestra of the Royal Opera House, Covent Garden; conductor, Sir Edward Downes Royal Opera House Records 75605 55013 2 (DDD/78.42)

● There have been previous Puccini compilations, but this is different; indeed, it's quite unlike any 'best bits' pot-pourri you will have come across. First-and-foremost, all the tracks were especially recorded for this CD, not culled from existing recordings. Second, the selection has been made with far more thought and purpose than to merely present some Puccini 'lollipops' and showcase up-and-coming singers. What singles out this very generously-filled disc is that its eighteen tracks embrace all of Puccini's operas, and in chronological order, from Le Villi of

1884 to the unfinished Turandot of 1926.

The excerpts have been well chosen: vocal and melodic effects introduced in the early operas such as Edgar and Manon Lescaut reappear to even more telling effect in the mature masterpieces, Tosca, Madame Butterfly, Gianni Schicchi and, of course, Turandot. And then there is the recurring Puccini character of the fragile, deserted heroine: Mimi, Lui, Butterfly, Suor Angelica. Here, these famous roles are entrusted to two exceptionally promising young sopranos, the Romanian Angela Gheorghiu, and the Russian Nina Rautio; the former is making her recording debut here, singing five arias. Similarly outstanding is one of the most promising male voices to be heard at Covent Garden recently, the intense and powerful baritone of Anthony Michaels-Moore; his Scarpia is

especially impressive, as is the Calaf of the South African bass Johan Botha. They receive first-rate support from the likes of Robin Leggate and Francis Egerton, and the Covent Garden chorus and orchestra, under the direction of that often under-rated opera conductor, Edward Downes, who is in top form.

Puccini's music is not without its detractors - *Tosca* was once described as a "nasty little shocker"! - but he was a master of dramatic music theatre, and possessed a rare gift for beautiful, deeply touching melody - and both these qualities are richly evident here. Puccini knew precisely how to touch the emotions and thrill the senses, but without descending into mawkishness. He also knew how to deploy orchestral forces, something which comes over supremely well in this stunning recording.

Conifer Records, who produce recordings on behalf of the Royal Opera House, used the sympathetic acoustic of the Henry Wood Hall for this production, and a recording team headed by the ever-excellent Tryggvi Tryggvason. The recording was made using 20-bit analogue-to-digital converters, with 20-bit resolution maintained throughout the editing process, all employing Conifer's proprietary EDR (Extended Dynamic Range) system. Even reduced to a 16-bit CD, the exceptional quality of the sound is immediately evident, both in the purity of the vocal sound, and in the range and clarity of the orchestral textures.

New ideas to 'package' classical music seem to be abounding these days; few have the integrity of this one from Conifer, or I would guess, offer such enduring pleasure. Now for the 'Verdi Experience'?

DMITRI SHOSTAKOVICH
Symphony No 1 in F minor
Op 10 Concerto for Piano,
Trumpet and Strings in C
minor Op 35* Mikhail Rudy,
piano*; Ole Edvard Antonsen,
trumpet*;

Berlin Philharmonic Orchestra;
conductor, Mariss Jansons
EMI CLASSICS 5 55361 2 (DDD/54,51)

● EMI have assembled a starry cast indeed for this Shostakovich coupling. The works are well enough known, but I cannot recall a previous recording combining both the First Symphony and the First Piano Concerto, the latter with its significant concertante role for solo trumpet. Here, the Russian conductor,



Mariss Jansons, is teamed with his compatriot, the pianist Mikhail Rudy, and the Norwegian-born trumpeter Ole Edvard Antonsen. Add the incomparable Berlin Philharmonic, and a top-notch British production team (David Murray and Mike Clements) and you have all the elements for a highly successful recording. I'm delighted to say the promise is amply fulfilled.

Shostakovich completed his First Symphony when he was just nineteen and still a student. There can have been few finer graduation pieces in all music. After the first performance in 1926, under the baton of Nikolai Malko, the work was promptly taken up by Toscanini, Stokowski and a host of other eminent conductors. The young composer, who had been playing piano accompaniments to silent films at three Leninfrag cinemas to earn money for his family, was suddenly catapulted to international prominence.

The First Symphony is remarkable not just for its craftsmanship and coherence, but also for its depth of expression. It is heard at its best in the poignant, and disquieting slow movement, a clear pointer to the epic musical landscapes of, for example, the Eighth and Tenth Symphonies. Shostakovich was fortunate that he was honing his symphonic skills in the years before the Soviet cultural apparatchiks closed the door on new music from abroad. He would still have had access to scores by the likes of Hindemith, Berg and the emigre Stravinsky, and there are echoes of both Hindemith's angularity and the burlesque of Stravinsky's *Petrushka* in the First Symphony.

The debt to Mahler and Tchaikovsky

is evident too, but the sum total is far more than the clever, if lightweight, pastiche of Prokofiev's symphonic debut, his so-called 'Classical Symphony'. Shostakovich's grasp of symphonic form is already strong, and the development of his own individual style resolutely underway.

The influence of Stravinsky, and of *Petrushka* in particular, is even more strongly felt in the First Piano Concerto, not least because of the telling contribution of the solo trumpet. This might seem like mere parody, until you recall the macabre and disturbing undertones of the puppet tale. The concerto dates from the spring and early summer of 1933, immediately after Shostakovich had completed his 24 Piano Preludes Op 34 and while he was preparing the staging of the opera *Lady Macbeth of Mtsensk*, the work which was to see official disapproval heaped upon his head, and force dramatic changes that would permanently affect his career, and his thinking.

There are links between the Preludes and the Concerto, which is in four linked movements, each characterised by glorious themes and teeming invention. While there are many sudden and dramatic changes of mood, the work is unified by its innate lyricism, a quality which comes over well in this performance. The finale is a tour-de-force for both soloists as Shostakovich revels in his compositional wizardry, with quotations from Beethoven ('Rage over a lost penny'), Haydn (the D Major Piano Sonata), folksong, and his own incidental music to *Hamlet*. It is a miracle that it all comes together as a seamless whole, but it does and as this recording ably demonstrates, in a most enjoyable fashion.

In both works, Jansons obtains outstanding playing from the Berliners and the recordings are first-rate, that of the symphony being of demonstration quality. I don't know if this is the precursor of a Shostakovich series from these forces, but Jansons's perceptive and finely-shaped reading of the First Symphony suggests he could offer worthwhile insights into the major works of the composer's middle and later years.

Classical

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What Hi-Fi, November 1995



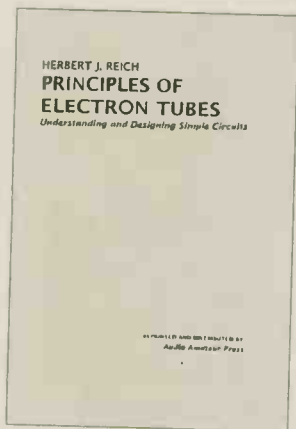
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NEW VALVE BOOKS

PRINCIPLES OF ELECTRON TUBES, by Herbert J. Reich
£29.95

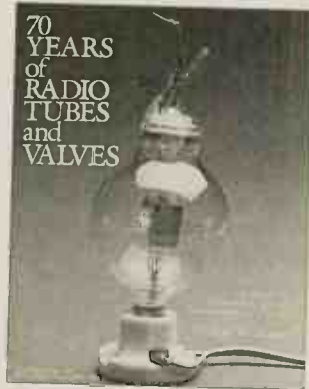


Principles of Electron Tubes first appeared in 1941 as a textbook for beginners studying valves for the first time. The book starts with the basics of how a vacuum tube actually works, including how construction and materials effect performance. Once this basic understanding is in place, Herbert Reich goes on to explain the principles of the simple diode valve, the triode and multi-grid valves. Familiar with the various valve types and their operating principles, the book continues to show how a simple circuit is designed and on to amplifiers, transformers and power supplies. A must for budding valve enthusiasts and an invaluable reference for hobbyists.

70 YEARS OF RADIO TUBES AND VALVES, by John W. Stokes
£19.95

New Zealand author John Stokes, with over fifty years experience, outlines the evolution of radio receiving tubes and the part they played in the domestic radio

receiver in this beautifully illustrated (B&W) book. An ideal reference for those interested in the history and development of valves and for collectors alike.



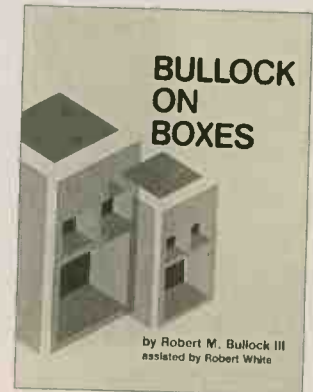
ELECTRONIC UNIVERSAL VADE-MECUM, by Piotr Mikolajczyk & Bohdan Paszkowski
£49.95

This sizeable data book contains no fewer than 5693 valves divided into 442 groups. It contains connection details, operating parameters, load lines, example circuits and more making it one of the most comprehensive reference books we've seen, although there are some omissions, such as 300B and 211 valves.



LOUDSPEAKER BOOKS

BULLOCK ON BOXES, by Robert M. Bullock
£12.95



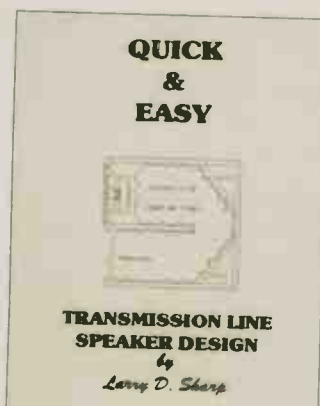
This book relies on manipulation of Thiele-Small parameters (supplied with all drive units) to optimise reflex box design, but with a calculator and at high school level. With lots of helpful tables and graphs, this straightforward book is every beginners best bet for getting to grips with sizing the box and port of a reflex loudspeaker.

ACOUSTICS, by Leo L. Beranek
£39.95

From analogous electrical circuits important for modelling, the author moves through to microphones then loudspeakers. He covers design factors, showing how theory influences practice in drive units. Loudspeaker enclosure types covered include sealed, ported and horn. The behaviour of sound in rooms, very important for hi-fi, is also covered extremely well here.



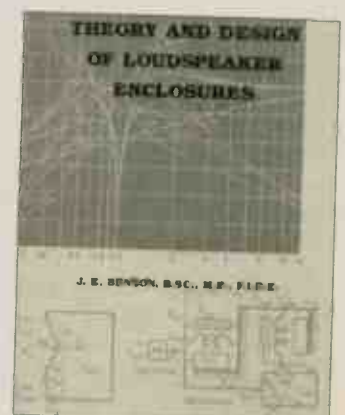
QUICK & EASY TRANSMISSION LINE SPEAKER DESIGN by Larry D. Sharp
£10.95



A practical approach to designing and building your own transmission line loudspeaker. Covers the background theory, but is very practical in approach. Design examples and equations, even a computer package to run under Lotus 123 which takes care of the maths.

THEORY AND DESIGN OF LOUDSPEAKER ENCLOSURES by J. E. Benson.
£23.95

This book covers loudspeaker enclosure design; infinite baffle, reflex, passive radiator etc in great detail, with a highly mathematical approach, making it unsuitable for beginners, but highly authoritative to experienced designers with a good foundation in acoustics.



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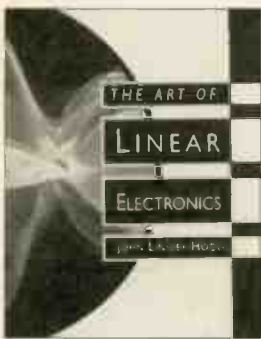
SOLID STATE ELECTRONICS

THE ART OF ELECTRONICS, by P. Horowitz and W. Hill. £35

The definitive electronics book. The Art of Electronics is an ideal book for the beginner through to the engineer. Written in easy to understand English, each chapter takes you from basic first principles through to full design exercises and practical circuits.



THE ART OF LINEAR ELECTRONICS, by J. Linsley- Hood. £16.95



Concentrates specifically on analogue electronics for audio and goes into detail on obscure topics like the drawbacks of feedback, as well as its advantages. Covers mainly solid state but

also includes valves. A must for serious enthusiasts and budding designers.

AUDIO ANTHOLOGIES

Audio Anthologies - When Audio Was Young

There are five volumes of the Audio Anthologies, listed below with a brief description and guide to their contents. They cover one of the most exciting and important eras of hi-fi, from the end of the second world war, through the introduction of stereo magnetic recording, binaural recording and the FM Multiplex decoder. They contain many ground breaking circuits and theory covering all aspects of hi-fi design. A must for valve enthusiasts.

Volume One - May 1947 to December 1949

The first new audio amplifiers, tuners and speakers designed after the long delays of the Great Depression and World War II.

Summary of Contents: 9.5watt, 5watt and 6.5 watt 6AS7G amplifiers, 30watt 300B amplifier, valve FM tuning indicator, 30watt 211 power amplifier, cathode follower amplifier using 6V6, an adaptation of the Williamson amplifier, valve phono preamplifier, several horn and reflex loudspeaker designs and much more.

Volume Two - January 1950 to July 1952

More great amplifiers, preamps, loudspeaker designs, and the first glimmer of the stereo revolution plus magnetic recording aids.

Summary of Contents: Ultra linear 6L6 design and operation of the Williamson, a direct coupled amplifier, Williamson type amplifier using 6A5s, 40watt 845 push-pull amplifier, valve phono and line preamps, valves and loudspeaker damping, design and construction of reflex and horn loudspeakers.

Volume Three - August 1952 to June 1955

Seven power amplifiers, eighteen preamps, twelve loudspeaker designs, including four horn types and binaural recording techniques.

Summary of Contents: Simple valve phono stage, transformerless amplifier using 6082, 20watt 5881 amplifier, 10watt 6V6 amplifier, stereo valve preamp, high quality valve phono stage, a preamp for the Williamson, low distortion tone control preamp, binaural or stereophonic?, transistor phono amp, corner horn loudspeaker, concrete horn loudspeaker.

Volume Four - July 1955 to December 1957

How to plan an audio system, twelve amplifiers and preamps, solid state techniques and circuits introduced and six loudspeaker designs.

Summary of Contents: 18watt 5881 amplifier, 4watt single-ended tweeter amplifier, budget 11 watt amplifier, versatile bass/treble control, transistor theory, transistor preamp, transistor techniques, battery powered transistor phono preamp, loudspeakers explained.

Volume Five - January 1958 to December 1959

Stereo comes to full flower with four FM Multiplex decoder designs, seven power amps, eleven preamps, a commercial killer, five loudspeakers, and theory articles by Olson, Crowhurst and McProud.

Summary of Contents: Stereo valve multiplex decoder, 7watt EL84 amplifier, valve active crossover and 20watt treble amp/50watt bass amp., monaural, binaural, monophonic and stereophonic explained,

heterodyne FM multiplex adapter, transistor preamp, 60watt EL34 amplifier, high power audio amplifiers, hi-fi loudspeaker enclosure.

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VALVE BOOKS

AN APPROACH TO AUDIO FREQUENCY AMPLIFIER DESIGN, seventeen circuits from 5 to 1100watts. General Electric Co. £19.95

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AUDIO FREQUENCY
AMPLIFIER DESIGN
Seventeen Circuits from 5 to 1100-watts

MULLARD TUBE CIRCUITS FOR AUDIO AMPLIFIERS. £13.95

First published in 1959 by Mullard, this book includes full designs for eleven power and control amplifiers, including the 5-20, using valves. This book begins with a four-chapter tutorial on getting the best sound from valve amplifiers.



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There are a few terms that could describe the sound of this album, one of them would be 'in the room'. If you like that relaxed traditional blues, one man, his guitar, and the bare acoustics of a room, then this is for you. For such a simple arrangement there is so much in this recording, but it is the subtly of air resonating in the body of his guitar the shape of the lyrics that make this simple Radioton pressing, an equal to any audiophile release.

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It was worth the wait, way better than I thought EMI were capable of achieving. Recorded in 'Q-sound' with an all analogue chain and pressed on 4x165gm vinyl with a fantastic full colour hard back book, this set embodies Floyd's latest concert. From 'Wish You Were Here' to there latest album 'Division Bell' to the complete rendition of the 'Dark Side Of The Moon' album this is a must have.

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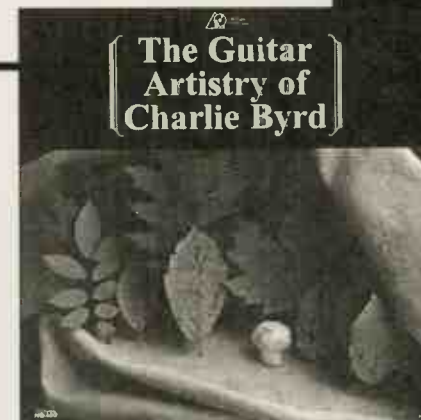
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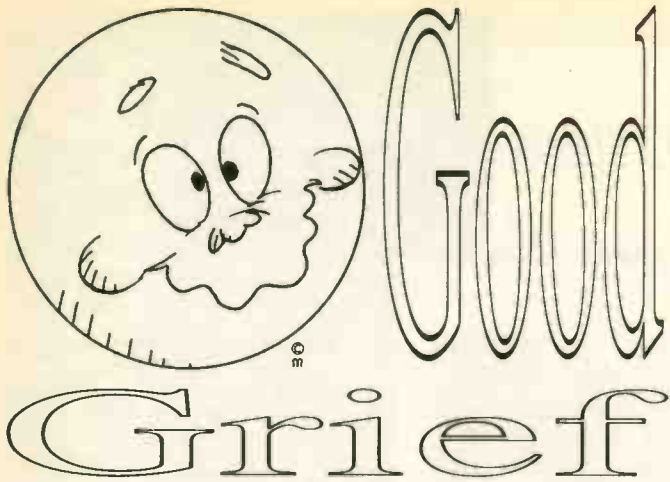
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Good Grief

What is it about Hi-Fi World that makes "enthusiast" dealers produce endless newsletter adverts. A dearth of customers to talk to? Mind you scanning through some of the other dealers output I gather that we are all busy sorting problems, superman-style, far and wide.

I suppose my last advert was really a thinly disguised newsletter, this one is more overt: My name is Alastair Gardner, no I'm not unbiased and yes I'm a retailer.

As a frustrated Hi-Fi journalist, oops, retailer, I've been pondering the actual link between technology and amplifier sound quality. Many claims are made. Valve amps tend to offer class A. Transistors predominantly class AB or B. The resultant sound qualities rarely meet expectation (in either direction). It is usually the negative qualities of a given technology that provide a suitable framework on which to hang your prejudices.

The quality of the execution seems more important than any theoretical advantages offered by a particular technology. This conclusion is reached because the name applied to the technology is often misleading. In reality, for example, few "class A" or even "pure class A" amplifiers - valve or transistor - genuinely operate as claimed.

J E Sugden are... unusual (I nearly said virtually unique - but that is as bad as "virtually class A") in making the distinction of pure class A versus class AB - and actually meaning it. In recent years only one of their products - the A21a - has offered true, pure, unadulterated class A. Critical acclaim has been universal.

And now there's another.

The new Sugden Symetra monoblock power amplifiers (they have a name rather than number in common with the new Optima range) manage to transcend arguments about valves versus transistors and confirm the innate superiority of pure class A operation. The link with the A21a is evident yet the Symetras are in a different league.

The Symetras show that just forty watts per channel is no limitation. With the right ancillaries they produce a sound-stage with air, space, colour, subtlety, speed and slam. Those familiar with seriously good (read seriously expensive) valve amplifiers will recognise the free, open, dynamically unconstrained quality. They won't recognise the ease of loudspeaker matching, the bass control, lack of colouration or the price tag.

If you aspire to a top flight music system it's hard to see the point of buying upgradable boxes of electronic lego when around £1500 allows you to enter the "serious" league in one go. After all you have freedom of choice over passive controllers and pre-amplifiers, including some fine remote controlled ones from Sugden. An upgrade path can be constructed by starting with a basic, inexpensive (even passive) controller and working up.

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ProAc towers - 3ATC drive units, superb, clear, dynamic sound	£1300
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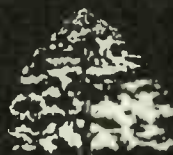
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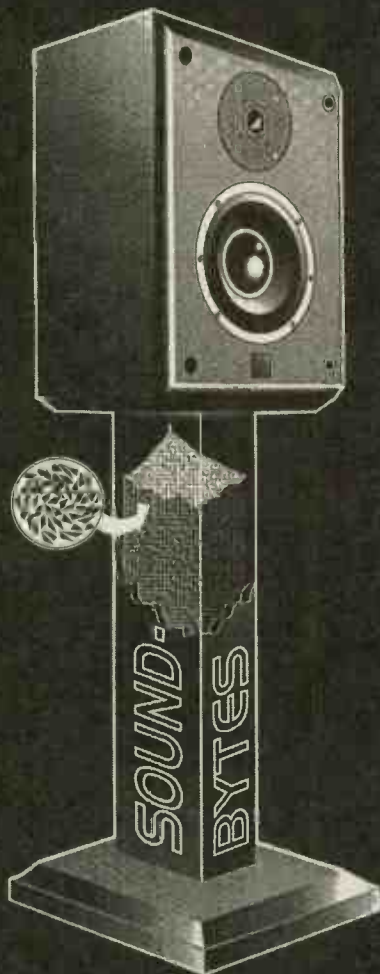
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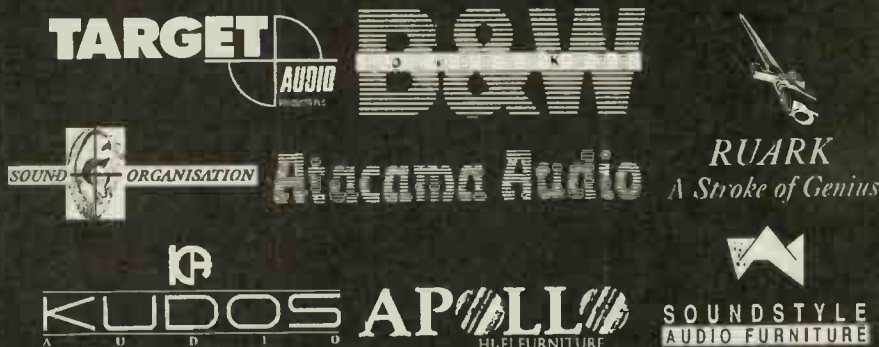
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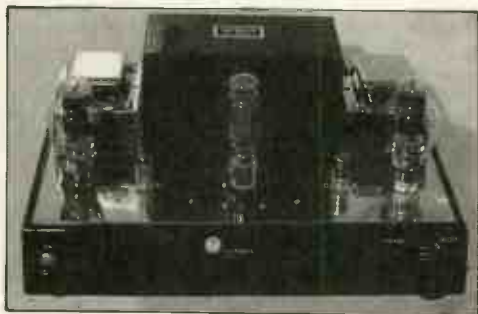
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"the Gemini is a peach. Switch it on leave it for a couple of minutes to settle down and (once run in) it will give a truly amazing sound. CD, radio broadcast tape can all sound stunning through this devise the Gemini will charm the very best out of your music collection. for £699 you'd be hard pressed to match this design for sheer sound quality and enjoyment (Hi-Fi Choice March '95)

the immediate effect of this new amp was warmth and funkiness.

"Suddenly it had soul" "I had a clearer idea of what they were feeling"

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LOUDSPEAKERS

Smooth, flat frequency response is important to ensure a balanced sound. Look carefully at overall trends; rising treble will give a bright sound, falling treble a dull sound. A rise through the midrange normally corresponds with good projection.

High sensitivity (better than 86dB) means less power is needed for a certain volume, meaning a low power amp. can be used.

The impedance curve tells us how easy loudspeakers are to drive. Low or wildly varying impedance is bad; a flat impedance around 8Ω is good.

CD PLAYERS

Even small trends in frequency response of CD players can affect their subjective balance. Generally, those with a gently rolled off treble and, more rarely, a rising bass will sound best. Rising treble can produce a sharp sound.

The distortion plot we show is taken at -30dB, to represent a typical music signal. High distortion at this level, combined with rising treble, can result in a harsh sound. Yet other effects have to be considered, especially low level linearity, which we also test for, including -90dB signals with dither applied.

AMPLIFIERS

Distortion from solid state amplifiers should be no more than around 0.2%. Even order (2nd, 4th, 6th etc) distortion is aurally innocuous, but odd order (3rd, 5th, 7th etc) distortion makes for a glassy, hard sound, or grittiness.

Frequency response can be band limited, with bass and treble rolled off just out of the ear's range, or wideband. Each has its own characteristics. Small wideband response variations colour tonal balance.

Power output is easy to understand: the higher the figure, the louder it will go. Just make sure there's enough power output to drive any loudspeakers you intend to use.

TUNERS

Frequency response, as always, says much about tonal balance and character traits, like peaky treble (due to a mismatched MPX filter). Distortion and channel separation need to be less than 0.3% (according to harmonic structure

and better than 25dB.

Hiss level must be lower than -70dB for Radio 3 silences to be just that - silent. And full quieting, the strength of aerial signal needed for optimum results, should be around 1mV or less

Selectivity, the ability to separate stations under the most difficult conditions should be better than 60dB and sensitivity better than 30μV on stereo.

CASSETTE DECKS

Replay performance is measured to IEC 94 Standards using IEC test tapes. This ensures that recordings made on a machine transfer to a car player, personal stereo or another domestic recorder properly, as well as ensuring optimum results with commercially prerecorded tapes. Look for a quoted replay response of 40Hz-10kHz, no more than 1% speed error and hiss in the replay amps lower than -58dB.

Recording quality considers frequency response, bias variation, head performance and alignment. Frequency response should stretch from 40Hz-15kHz or so. Head overload (MOL315) must be above 0dB, reaching around +4dB for good results.

From the transport mechanism look for less than 0.15% wow or flutter. Overall (DIN weighted) wow and flutter should be no more than 0.1% or so.

AMPLIFIERS

SONNETEER CAMPION AMPLIFIER

The Champion is a low power design producing 24watts into 8Ω, so it does need to be partnered with reasonably sensitive loudspeakers. It had no trouble delivering 36watts into 4Ω with little rise in distortion.

The Champion has no phono stage and the CD input has an attenuator on it to match input levels. Sensitivity of the Line input was a satisfactory 250mV, enough to cope with a majority of sources.

Channel separation was good and noise low, although some rectifier spikes were visible in the noise floor. There was little distortion and, interestingly, it did not rise at high frequencies. Third harmonic predominated, measuring around 0.03% - a low value - at normal power outputs.

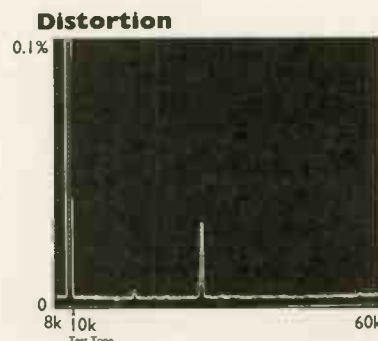
There was more d.c. offset than usual, around 40mV on each channel. Whilst this

isn't damaging, it's usual to keep offset below 10mV, and most amps nowadays manage 1mV or less.

The Champion was a well engineered amplifier, of modest output. **NK**

TEST RESULTS

Power	24watts
AUX.	
Frequency response	13Hz-130kHz
Separation	78dB
Noise	-99dB
Distortion	0.03%
Sensitivity	270mV
dc offset	-38/-45mV



AMPLIFIERS

ARCAM ALPHA 6 AMPLIFIER

The Alpha 6 amplifier has a fair amount of power on offer. It measured 60watts into 8Ω and this rose healthily to 100watts into 4Ω. There was some ripple on clip, suggesting the 10,000μF Rubycon power supply smoothing caps could usefully be increased in size to remove residual 50Hz on the supply lines. Coupling these lines more tightly at low frequencies may well improve the soft bass quality our reviewer heard.

Arcam have given the Alpha 6 a wide audio bandwidth, frequency response measuring 4Hz-84kHz within 1dB limits. I recall earlier models being band-limited, so there seems to be a change in outlook here, extended bandwidth giving a bigger, more open sound, than (generalising) the laid back warmth of band-limited designs. The line stages (CD/tape/tuner, etc) were sensitive, needing just 180mV for full output.

Disc (MM only) was sensitive too at 2mV. Arcam have built in a warp filter which cuts gain below 40Hz, necessary to prevent cone flap now that most 'speakers are reflex ported. Hiss was low at -74dB and input loading correct at 47kΩ and 220pF.

I was surprised to see no d.c. output offset at all (i.e. <<1mV) on either channel, a good performance. Looking inside for output blocking caps (there aren't any!) I noticed that Arcam use a motorised potentiometer for remote volume control, a good system.

Distortion was low, with some rise at high frequencies to a maximum of 0.1% (full output, 10kHz). Third harmonic predominated, but at this level it is difficult to say it could have any subjective effect.

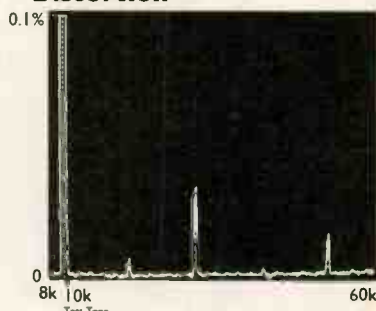
The Alpha 6 measured well. **NK**

Disc	
Frequency response	50Hz-70kHz
Separation	47dB
Noise	-74dB
Distortion	0.04%
Sensitivity	2mV
Overload	90mV

TEST RESULTS

Power	60watts
CD/tuner/aux.	
Frequency response	4Hz-84kHz
Separation	82dB
Noise	-101dB
Distortion	0.04%
Sensitivity	180mV
dc offset	0/0mV

Distortion



CASSETTE

NAD 613 CASSETTE DECK

Like so many cassette decks these days, the recording head of the 613 isn't too happy with the high flux levels needed for metal tape, getting no further than 0VU in the mid-band before distortion set in, and -2dB at high frequencies. The small difference between the two shows that NAD have set bias on the low side, but record equalisation is such that it needs to be decreased to minimum on the front panel adjuster to get a perfectly flat frequency response with TDK MA metal tape. Otherwise, at median bias, the response exhibits -2dB treble fall, as our response analysis shows.

There was just a little treble peaking with ferric and chrome tapes, but response could be tuned respectably flat with brands and types I found. For decks with so-so heads, I usually recommend a good ferric like TDK AR, because it can take a lot of stick at low frequencies without running into distortion, which produces that soggy bass cassette can suffer. The 613 tuned very flat with AR, one division below median.

Speed stability was very good, total wow and flutter measuring 0.06% - a low value. Our analysis shows capstan sidebands were well suppressed, which helped toward low wow. Long term speed accuracy proved satisfactory too.

NAD have set the 0VU peak record level high at IEC 0dB flux, so recording up to the red actually puts more signal onto tape than most Japanese decks, that generally place it at Dolby flux, -1.8dB lower. The result is a little less noise but more distortion.

The replay response measured flat to 14kHz, by the IEC94 Standard. Play Trim provides 3dB boost or cut (10kHz), enough to counter a little intrinsic roll-off due to EQ or head azimuth error. This facility is very handy for those who play a lot of pre-recordeds and want to hear them sound balanced, not overly muffled or bright.

The new NAD613 gave a balanced performance, displaying no serious weaknesses or misadjustments. It performs as well or better than rivals, which mostly share its head limitations, but lack Play Trim. **NK**

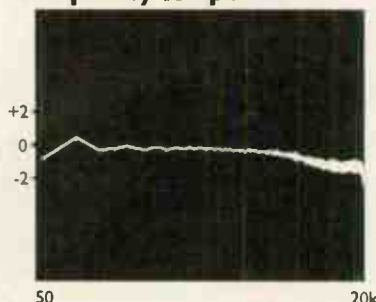
RECORDING (blank tapes)

Frequency response (IEC Primary Refs.)	
ferric (IECI)	18Hz-16kHz
chrome (IECII)	18Hz-17kHz
metal (IECIV)	18Hz-17kHz
Separation (1kHz)	-48dB
Distortion (315H)	2.5%
Hiss (70uS, Dolby out)	-57dB
Speed variations (DIN total)	0.06%
Flutter energy (3-3.13kHz)	-26dB
MOL/SAT (IEC Refs)	315/10k
IEC I (ferric)	3dB/-7.5dB
IECII (chrome)	0dB/-4.6dB
IECIV (metal)	0dB/-2dB

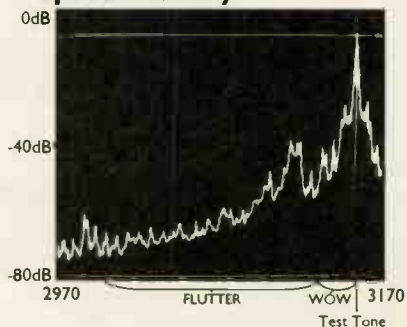
TEST RESULTS

REPLAY (pre-recorded tapes)	
Frequency response (-2dB)	30Hz-14kHz
Speed accuracy	0%
Hiss (70uS, Dolby out)	-60dB

Frequency Response



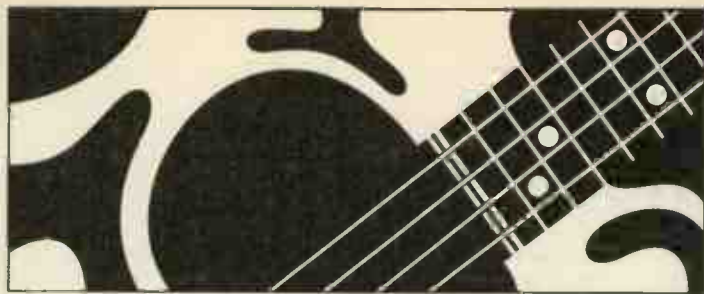
Speed Stability



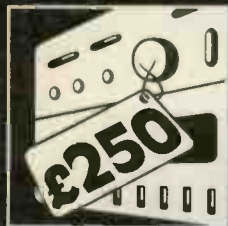
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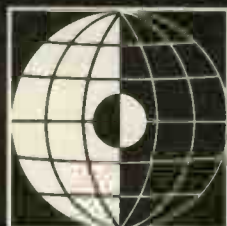
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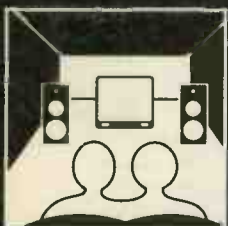
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CD PLAYERS

ARCAM ALPHA 6

Distortion from the Alpha 6 CD player was high and wide ranging as can be seen from our plot below. The harmonics extend well upwards, becoming predominantly odd order, which may well add a sharpness to the sound. At -60dB, distortion was the highest I can ever remember testing, at 4.7% and 3.1% for left and right channels respectively. The best players manage around 0.4% here, around ten times lower. This restricts dynamic range to a very mediocre 89dB (EIAJ test).

Frequency response of the Alpha 6 shows more favourable traits though. The gentle lift in the bass should give it a solid and powerful bottom end; the slight drop towards high frequencies will aid smoothness. Separation is plenty wide enough and output healthy at 2.39V. Apart from its distortion characteristics, the effect of which can only be judged subjectively, the new Alpha 6 is a well engineered player. **DB**

TEST RESULTS

Frequency response	4Hz-20.8kHz	
Distortion (%)		
-6dB	0.007	0.008
-30dB	0.079	0.058
-60dB	4.71	3.11
-90dB	57.1	46.5
-90dB dithered	31.2	28.9
Separation (dB)	left	right
1kHz	97	79
20kHz	98	78
Noise with emphasis	106dB	
Dynamic range	89dB	
Output	2.39V	

DENON DCD-315

Denon's DCD-315 CD player has an interesting frequency response. In the bass there is a lift; generally a good thing adding weight and power, and the treble has a gentle roll off which should help it steer clear of sharpness. But through the midrange there is a very slight lift, which may well serve to push detail forwards giving better insight.

Distortion was low right across the board, with no visible harmonics at all in our plot below which was taken at -30dB. Distortion stayed low at all levels, which should ensure a smooth and even sound. Low distortion at -60dB corresponds to a wide dynamic range of 108dB (EIAJ test). Output was a little low at 1.83V. This is no real cause for concern though, and the DCD-315 is well engineered in all respects. **DB**

TEST RESULTS

Frequency response	4Hz-21kHz	
Distortion (%)		
-6dB	0.005	0.006
-30dB	0.004	0.004
-60dB	0.46	0.46
-90dB	31.3	31.4
-90dB dithered	8.2	7.9
Separation (dB)	left	right
1kHz	96	102
20kHz	71	77
Noise with emphasis	101dB	
Dynamic range	108dB	
Output	1.83V	

TEAC CD5

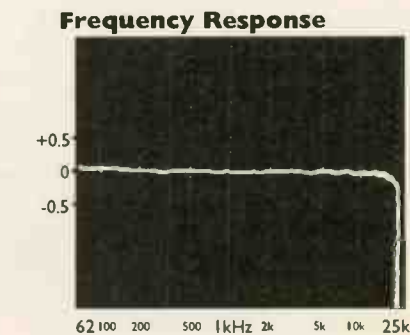
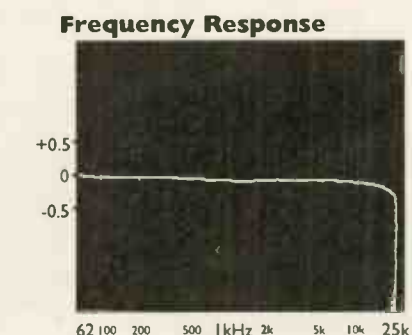
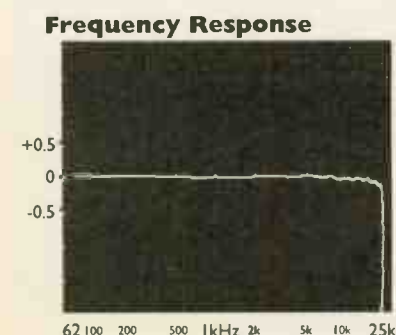
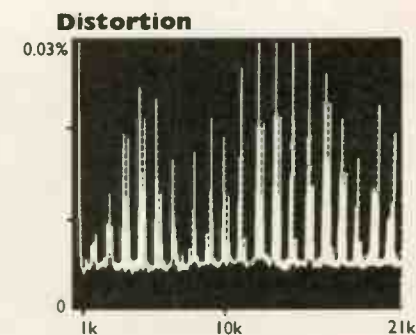
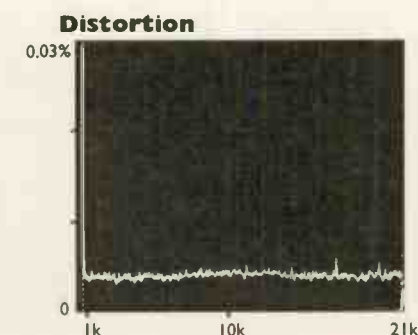
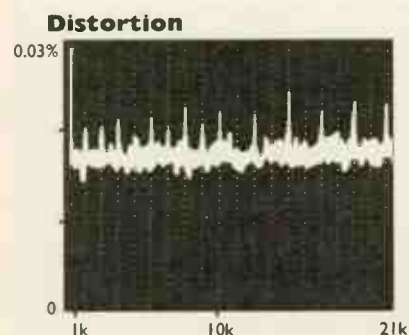
The TEAC CD5 has a well engineered frequency response. Generally it is smooth and even, but the gentle lift in the bass should help add weight and power in the lower octaves. Through the midband the response is very flat, but rolls off neatly above 18kHz or so, which should help it steer clear of sharpness.

Distortion was not a pretty sight though, as our plot taken at -30dB, a level picked to represent a typical music signal, clearly shows. Distortion is high and wide ranging which will certainly colour the sound, but most of it was inharmonic, ie. uncorrelated with the signal. Only listening tests will tell what audible form this kind of distortion will take.

Elsewhere the TEAC CD5 measures well enough, with good channel separation, low noise and a dynamic range of 104dB. Output was a little higher than the Philips 2V standard at 2.45V, which allows a little extra headroom for passive preamplifiers. **DB**

TEST RESULTS

Frequency response	4Hz-20.8kHz	
Distortion (%)		
-6dB	0.007	0.007
-30dB	0.022	0.021
-60dB	0.70	0.68
-90dB	33.2	32.4
-90dB dithered	11.2	10.9
Separation (dB)	left	right
1kHz	111	113
20kHz	86	91
Noise with emphasis	102dB	
Dynamic range	104dB	
Output	2.45V	



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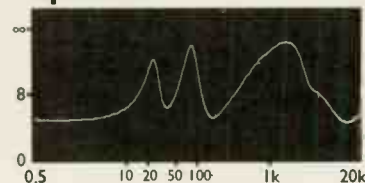
B&W 601

B&W's 601s have a peak centred around 200Hz which should give them good bass speed and punch. Below this frequency bass extends quite low, and will be helped by room reinforcement, so I'd expect good depth from the 601s. Above this and up until 3kHz the response is very flat, so I'd expect a clean and neutral midrange. From 3kHz upwards there is a plateau lift, around 1.5dB above midband level, which will give the impression of extra detail and insight. These characteristics will give the B&Ws a distinctive sound, one that will sound impressive in a demonstration. Only subjective audition will tell whether they'll stay smooth over longer periods.

Sensitivity was one of the highest in the

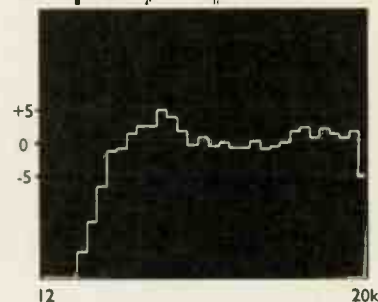
group, measuring 88dB (2.83V/1m). This means they will go loud with few watts. Overall impedance measured 7.4Ω, and the impedance curve suggests that they are a reactive load, rising to 35Ω in the midband and falling below 4Ω at frequency extremes.

Impedance



A good 30watt amplifier should drive them well. **DB**

Frequency Response



MORDAUNT SHORT MS20I

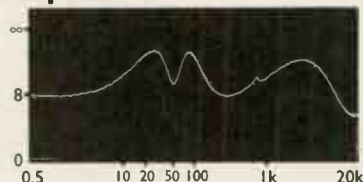
Mordaunt Short's MS20is have a smooth frequency response, but one that will probably give them a strong character. First of all there is little deep bass, output being 3dB down at 160Hz, so I'd expect them to sound weak in this area. Between 200Hz and 2kHz output is strong, which will tend to push the lower midrange forwards and should give them a punchy sound. Above this output starts to fall, so treble certainly won't be too bright and should remain smooth, but the small peak at 16kHz will add some useful zing.

The MS20is were the least sensitive in our group test, measuring 85dB (2.83V/1m).

Impedance was high overall though at 10.3Ω, so they won't demand high current from partnering amplifiers. The impedance curve is reasonably smooth, so they aren't especially reactive, but a fall to 4Ω in the treble may cause some amplifiers trouble. I'd recommend amplifiers capable of

producing at least 40watts for best results. **DB**

Impedance



Frequency Response



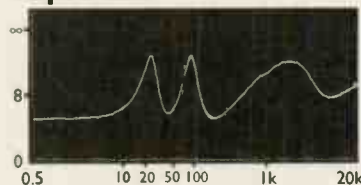
KEF CODA 8

KEF's Coda 8s have a reasonably flat and smooth frequency response. Through the critical midband they are very smooth, response staying well within 2dB limits. In the bass there is a lift of around 2dB which should ensure a solid bottom end kick.

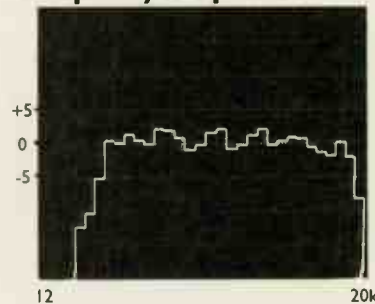
The Coda 8s are a fraction more sensitive than the smaller 7s, producing 88dB at 1m for a nominal watt (2.83V) pink noise signal. Like the 7s though, impedance isn't the kindest, dropping to 4Ω in places. This drags overall impedance down to 7.3Ω. They will need an amplifier with good current delivery to give their best.

The Coda 8s offer extra bass output over the 7s and a smooth frequency response. I'd recommend amplifiers capable of at least 30watts and with good current delivery. **DB**

Impedance



Frequency Response



ACOUSTIC ENERGY AE100

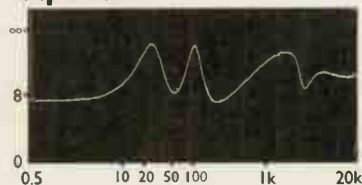
The AE100s have a very flat response right the way across the audio band, spoiled only by a sharp dip at 2.5kHz where the crossover fails to mate bass/mid driver with tweeter smoothly. This sharp dip won't be so audible as a wider, shallower dip though, which the human ear is more sensitive to, so potentially they may sound balanced.

Bass extension was surprisingly good for the size, around half that (in volume) of the others. With room reinforcement this should ensure deep and solid bass lines.

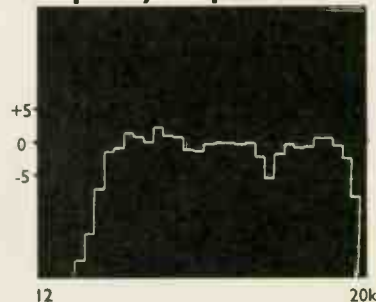
Sensitivity was on the low side at 85.5dB (2.83V/1m) so they will need plenty of volts to go loud. Overall impedance was high at 11.1Ω, so they won't demand much current.

The impedance curve holds no surprises either, being reasonably smooth. I'd recommend amplifiers capable of delivering around 40watts or so for best results. **DB**

Impedance



Frequency Response



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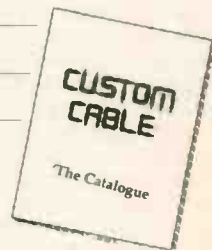
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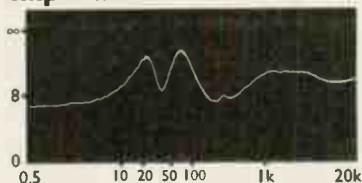
REVOLVER PURDEY

The Purdeys have a smooth and even frequency response. From 200Hz upwards it stays within tight 2dB limits and is free from peaks or troughs. This should give them a clean and balanced midrange and treble. Sadly, bass output was weak, falling off below 160Hz. They will almost certainly sound dry and light in the bass, even allowing for room reinforcement. They'd make the basis of a good three-way design though, with an additional bass driver.

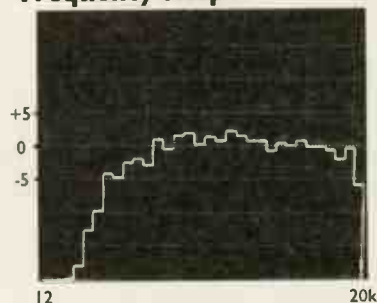
Sensitivity was reasonably high at 86.5dB (2.83V/1m) so they should go reasonably loud with few watts. Impedance was high overall too at 9.6Ω, so they don't need much drive current. Impedance is very smooth,

making them a fine candidate for zero feedback amplification. You'd probably want to add a subwoofer though, to balance the bottom end. **DB**

Impedance



Frequency Response



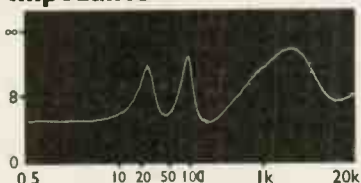
CELESTION IMPACT 15

Celestion's Impact 15s will have a big and powerful sound, a result of their rising bass response. Level is 5dB up at 100Hz, and they have good extension which will be further helped by room reinforcement. This lift tails off gently into a flat and smooth midrange and treble, which should ensure a neutral balance here.

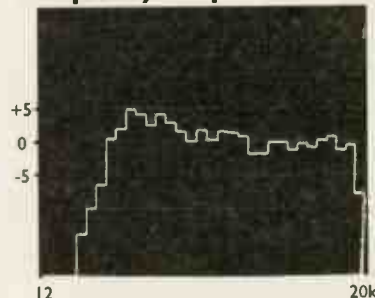
Sensitivity was joint highest in the group at 88dB (2.83V/1m) so they will go loud too. Overall impedance was low at 6.5Ω, so they will draw more current than most of their competitors. Looking at the impedance curve shows why; it falls to around 3.5Ω in the bass. This may not be such a bad thing

though; weaker amplifiers will not be able to deliver full power here, which may balance the bass lift to give a more neutral balance. I'd recommend amplifiers capable of 30watts or so. **DB**

Impedance



Frequency Response



CASTLE ISIS

Castle's new Ises loudspeakers had five of us listening intently over several days; Noel, Eric, Haider, Laura and myself, so intriguing was their sound. Measuring them a week or so later shed a lot of light on what we had heard, and nicely corresponded with our observations. All of us noted a midrange that on some tracks could sound wonderful, projecting vocals well out into the room, but conversely, at times could become too hard and forced. The peak centred around 1kHz explains this, sometimes serving to give useful projection, but also adding a hardness.

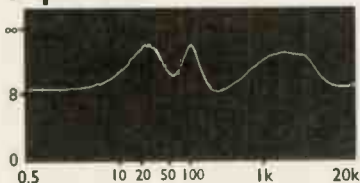
Also noted was a bright and insightful sound, but little sense of atmosphere or upper treble extension, and sure enough there is a gentle lift in the low treble

followed by early roll-off. There is a slight peak in the bass, quite high up which adds useful punch and speed to bass lines.

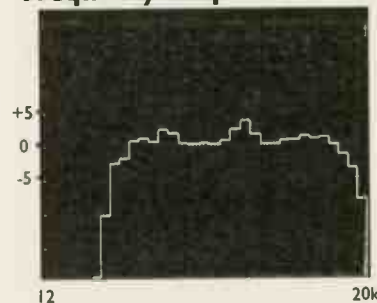
The Ises have reasonable sensitivity for their size at 86dB and a high overall impedance of 12.5Ω means they won't draw

much current either. I'd recommend amplifiers capable of 30watts or so for best results. **DB**

Impedance



Frequency Response

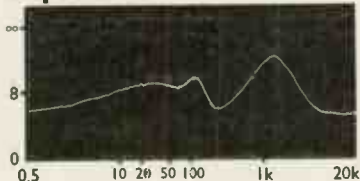


NEAR 10M

When listening to NEAR's 10Ms I quickly discovered they sounded best with their grilles in place, and the response plot below shows why. The upper response was taken without grilles and has a strong peak in the midrange and treble. The plot below, taken with the grilles in place, shows a much smoother characteristic. There is still a peak in the treble, but it is narrow and sharp so won't be so noticeable. Bass output rolls off quite early which usually results in light bass. Again my listening tests confirmed this; they needed to be positioned close to a rear wall, room reinforcement helping to bolster bass output.

Although only just below average sensitivity at 85dB, the 10Ms will need around 50-60watts of power for best results. They have a low overall impedance of 7Ω, and the impedance curve shows dips to 4Ω in the bass and treble. **DB**

Impedance



Frequency Response



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3) PRIMARY	115/230V	0 - 2.5V - 5V - 6.4V 2A	
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NEWSLETTER NO 7

The summer has been an industrious time for some of the best names in audio. Pro-Ac are one of my favourite loudspeaker manufacturers with possibly the finest choice of quality products available. They have just introduced the new Studio 150 model, which is a small(ish) floorstander using 2 of the company's new bass units and super quality H.F. unit. Elegantly proportioned these speakers are easy to drive requiring from as little as 10Watts (of the right kind of power). I am sure that this product will win many new friends in the future. (Hi-Fi wives will love these as much as the men who will buy them!). Also from Pro-Ac are the incredible and definitely ground breaking Response 2.5. Here is a beautifully crafted piece of furniture that physically is not large, although it is once again a floorstander of the "right dimensions". This speaker is a two way device using the newly developed "carbon loaded bass unit" that Pro-Ac have been working on for some time. The high frequencies are handled by a speak scan unit developed for Pro-Ac. Not only do we have specially developed units but a unique way of aligning the crossover, again developed by hand. One of the main "secrets" of all Pro-Ac speakers is the way in which the cabinets are constructed. This however is to be the subject of a later newsletter.

Audio Note also launch new products with the arrival of the compact series. This is a range of products which offer the usual hi-quality sound and also something different in the way of styling. Traditionally this company's amps have been styled in black box anonymity. The compact series are quite beautiful! The valves are exposed for all to see and tempt the usual array of questions from non audiophiles! On a more technical train the compacts comprise of the Quest which is 9W P.C. 300 output tube. The conquest which is 18W.P.C. 300B. Also units are mono construction with copper cladding (they look like affordable Japanese products). A stereo power amp and pre amp are due before X-mas. All of these products feature the Audionote philosophy of being single ended, direct heated triodes, with no feedback applied. Sugden as mentioned in last months letter, bring us the 40W mono Symetra amplifiers with a reworked AU41 remote pre amp. More goodies on the way.

No longer the brand new item it was in May, but worth a mention,

MicHELL's latest record player the Orb continues to impress in both construction and sound quality. It may be time for you to check this one out!

Impulse I am happy to say are back with us in a definite big way. It is true to say that this company have been concentrating on the overseas markets but are now back with a vengeance to concentrate on the U.K. We have a new range to look at (and listen to). The latest horn speaker is called the Kora and at £1095 represents the entry level, moving up the lali at £500 more. This speaker is related to the older H6 model. The top of the range is the TA"US at £2695 and possibly is the most elegant horn system available. These things definitely have a unique and a "vivid" sound. Anyone who has fallen in love with the single end triode, but requires to fill a large room with sound should look at these speakers seriously! Over the last 18 months or so, Serious Kit has accumulated a number of ex demonstration and secondhand "goodies" which due to space requirements must go. Equipment ranges from Krell to Kinshaw, Audio Innovations to Copland. Please ring for details on how to integrate the "right bargain" into your system.

So with this many exciting new pieces joining us we can certainly be expecting to be pushing back the boundaries of performance. I look forward to hearing from you throughout the dark winter months known professionally as "the season".

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As ever, a musical month to you all.

Kind regards

David W. Speirs
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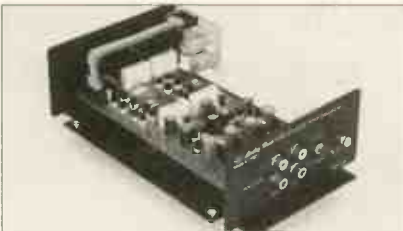
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What do the critics say:

QUINTET

The Art Audio gives you music with a sense of rightness that you don't really question but just get on and enjoy. Sweet open and lucid, the music is produced with an easy sense of naturalness which makes long term listening fatigue free and especially rewarding.

Roy Gregory Hi-Fi Choice

TEMPO

I feel that the Art Tempo amplifiers are among the finest valve power amplifiers currently available. The imagery that the Tempos create is vivid, lifelike and full of space and air.

Alan Sircam, Hi-Fi World

MAESTRO

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Noel Keywood, Hi-Fi World

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Alan Sircam, Hi-Fi World

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KEF Kit 80 - An 8" Auxiliary Bass Radiator augments the output of the main 8" Uni-Q driver used with a DN80 bi-wireable dividing network. This is a floorstanding loudspeaker with exceptional bass response.

KEF Kit 90 - An 8" dedicated bass unit, 8" Uni-Q and DN90 bi-wireable dividing network give this three way floorstander extended bass output down to 35 Hz (-6dB).

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Price list and Order Form for CVC PREMIUM Audio Valves

PRE-AMP VALVES				RECTIFIERS																							
	Unit Price	Qty	Total Price		Unit Price	Qty	Total Price																				
ECC81/12AT7WA	5.00			EZ80	4.00																						
ECC82/12AU7WA	4.50			EZ81	4.25																						
ECC83/12AX7WA	5.00			GZ32	7.00																						
ECC85	5.00			GZ33	7.00																						
ECC88	4.50			GZ34	6.00																						
ECF82	5.00			GZ37	6.00																						
ECL82	5.00			5U4G	5.00																						
ECL86	5.00			5V4GT	4.00																						
EF86	4.50			5Y3GT	3.50																						
E80F Gold Pin	9.00			5Z4GT	3.50																						
E81CC Gold Pin	6.20																										
E82CC Gold Pin	6.20			SOCKETS ETC																							
E83CC Gold Pin	6.20			Unit Price	Qty	Total Price																					
E88CC Gold Pin	7.20			B9A (Chassis or PCB)	1.60																						
6EU7	6.00			B9A (Ch or PCB) Gold	3.00																						
6SL7GT	4.00			Octal (Ch or PCB)	1.80																						
6SN7GT	4.50			Octal (Ch or PCB) Gold	4.20																						
6922	5.00			4 Pin (For 2A3, 300B)	3.30																						
7025	6.20			4 Pin Jumbo (For 211 Etc.)	11.00																						
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EL34 (Large Din)	8.50			POST & PACKING (UK) £3.00																							
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KT66	9.20			TOTAL TO PAY £																							
KT77	12.00			Please make cheques payable to: 'CHELMER VALVE COMPANY' or pay by ACCESS/MASTERCARD/VISA Please give details: <table border="1" style="width:100%; height:20px;"> <tr> <td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> </table>																							
KT88	12.50																										
KT88 (Gold Special)	19.80																										
2A3 (4 or 8 Pin)	14.50																										
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Classe 30 Remote Preamp Bal. (£1, 370).....	Ex. Demo	£850
Magnaplanar MG 1.4.....	Mint	£650
Mirage PS-12-90 Active Subwoofer (£549).....	S/Hand	£325
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Mirage M-190i Audiophile Monitor (£299).....	Ex.Demo	£175
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ROKSAN. We have now taken delivery of the new Xerxes 10. There are a few surprises in store for old Xerxes owners. You can now upgrade your old Xerxes to Xerxes 10 specification, or we would be glad to offer you a part exchange on a new turntable. Please ring for more details and prices. Xerxes 10 complete £1495.00.

Also, we have a few Roksan products which are very slightly imperfect on finish, but not on sound quality at amazing prices:

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DS4/DA1 Digital Convertor/Power supply S/Hand	£495.00
Xerxes Walnut XPS 2 S/Hand	£395.00

OTHER NEWS. Midland Audio Exchange have now taken the new B. and W. speaker ranges into stock:

D.M. 601	£199.95	D.M. 602	£269.95
C.D.M. 2	£399.95	P4	£599.95

REGA. Still haven't heard the new amplifier range from this formidable British Manufacturer.

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Exon. Mono power Amplifier (pair)	£1196.00

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Kinshaw	Perception preamp	£350
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AUDIO INNOVATIONS Series 500, mint condition, rebuilt to latest spec and unused £650. Watchet, Somerset.
Tel: 01984 633905

MERIDIAN 208 CD pre-amp 209 remote, boxed, mint £675.00; 215 phono module £70.00; Rotel RB990 BX power 200 wpc £295.00. WANTED Lift Jumbo CD trays.
Tel: 01276 710605

REL STRATA subwoofer £300; Mission 751 speakers in rosewood with deflex panels £165, or £425 together. All items vgc and include postage.
Tel: 01534 66238

SUPERB ION NEXUS active system comprising SP1 pre-amp two SAM 40 stereo modules, three XPAKZ PS, one FMT1 tuner £2,400 new; £1150.00. Roksan DPI transport, mint £650.00, Roksan Xerxes, Tabriz ATOC9 £375.00
Tel: 01905 455355

EPOS ES14 speakers with Epos stands, boxed, mint condition £295 or p/x Quad 606 or similar power amp.
Tel: 01734 425451 (eves)

AUDIO ALCHEMY DDE V10 digital recording engine with upgraded p.s.u. power station one. Will post if required. Price £190
Tel: Selby 01757 638194 (ansaphone)

LINN ITTOK LVII (silver) £150; Linn Klyde (almost new) £200; Dave Billinge, Portsmouth.
Tel: 01705 293 646

REL STADIUM SUB £550; KEF 10172 reference speakers with Atacama stands (all black Ash) £320
Tel: 0181 773 3798 after 6pm

SUGDEN AU51 power amplifier (original model) £300. Celestion SL600 speakers plus Foundation stands £250
Tel: 01702 588216 (Southend on Sea, Essex)

EVERYTHING MUST GO! Aura CD 50 £100; JPW Sonata speakers £30; Celestion DL311 speakers £40.
Tel: 01202 475781

DELTEC (DPA) FDM1 Series I DAC £95. Tel: Mike 01664 392722 (daytime) 01684 561526 (evening, before 9pm)

MUSICAL FIDELITY F22 pre-amp £650; F15 power amp £1200; AVI S200 MM monoblocks £700; ATC SCM 20 speakers & stands, black £1100. All new & boxed.
Tel: 0181 870 3630

QUAD 606 amplifier 140 wpc excellent condition £360 o.n.o.
Tel 01843 587732 (Kent)

TDL STUDIO 1 loudspeakers finished in black Ash complete with dedicated spiked stands, little used £300.
Tel: Chris 01992 587848 daytime or 01438 721909 evenings (Hertfordshire area)

APOGEE CENTUR Minor hybrid ribbon panels speakers with dedicated stands £650 incl packaging. VdH The Wind speaker cable 5m pair £220, cost £380. Sonic Link Violet interconnects 1/2m £20; 1m £40
Tel: 0956 230056

AUDIO INNOVATIONS Second Audio triode mono-blocks £900; Audio Innovations L1 pre-amplifier only had one hours use £200; Albarray AP4 pre-amplifier latest grey finish £175; absolutely no offers
Tel: 01904 763157 (York)

SONY ST700ES AM/FM tuner, excellent sound & condition £125; Ortofon pure copper interconnect phono/phone 1m pair £95; Kenwood pro-logic centre speaker, never used £50; Kimber mains lead 1/14m £28.
Tel: 01422 206495 (Halifax)

REGA ELA speakers v.g.c. £300; Naim NA03 tuner as new £350; original Koetsu Rosewood cartridge needs retipping £250.
Tel: 01670 368510 after 1pm (Blyth, Northumberland)

NAIM ACTIVE ISOBARIK system, NAC 82. 3 x Hi Cap. 3 x NA250. Linn Isobariks walnut mint condition £6,000 o.n.o. May split.
Tel: 0181 546 2881 (evenings)

WANTED: Linn LP12 Walnut Valhalla Ittok or Ekos arm with Cirkus if possible. FOR SALE: Dunlop Systemdek II, Rega RB300 arm, Nagaoka N-IIMP Boron cartridge ex condition £100
Tel: 01933 626170

AUDION 300B Silver Knights, triode, pure class 'A', zero feedback, monoblocks, variable gain, cost £2500, nearly new, £1550 o.n.o. Impulse Horn H2 94 dB sensitivity, rosewood, cost £2500 v.g.c. £1450 o.n.o.
Tel: 01634 365153 (N. Kent)

SUMO ATHENA PRE £350; LFD LSI lineage (not white) £480; Castle York in Yew £180; Audio Technica AT1130 tonearm £70. All boxed and as new.
Tel: 01626 334068 (evenings)

MUSICAL FIDELITY F15/F22 review models £1950; P270.2 £650; Nakamichi CR7E, warranty £900; Leak Troughline II 'Acrylic'/Paravacini decoder £300; Meridian 605 monos latest spec. 20hrs use £995; VPI TNMkII/ Eminent Technology II/Visa Pump £2,250. All mint, boxed
Tel: 01734 313032

WANTED: Radford STA 50 power amplifier, SC22 control unit in excellent condition. FOR SALE: Leak Stereo 30 Plus amplifier, Leak Delta tuner, £15 each or £25 both plus postage.
Tel: 01273 583675

QUAD 67 CD player boxed mint condition £95.
Tel: 01527 835769

MERIDIAN 605 £1200; Meridian 603 £800; Quad ESL63s £1500. As new, boxed, little used, retired owner.
Tel: 01202 470789

AVI CD PLAYER £875; AVI tuner £500; Cyrus 21" speaker stands £65; Soundstyle Tri-Pod, 5 shelf, blue £190; Galaxie 14 aerial £55. All six months old.
Tel: 01462 458527

PINK TRIANGLE Ventricle speakers £600; Linn Kairn pre-amp £730; Teac VRDS 10 CD player £450; Sumo Athena pre-amp £350; A.V.I. mono block power amps £550; Keswick Audio Aria speakers £180; Professional Monitor Co TBI speakers with Target R3 stands £425.
Tel: 01977 643629

AUDIOPHILE LPs: reference recordings, Mobile Fidelity, ATR, Gale, Sheffield, special Japanese pressings, plus Weaver's, in excellent condition, from £6 per LP. List available.
Tel: 0181 883 5618

KLIPPSCHORN CORNER horn speakers (pair) Australian Walnut, purchased 1952. Radford STA 25 amplifier and SC22 control unit, plus Garrard 301 turntable, all in excellent condition. Deceased sale, best offer secures.
Tel: 0115 939 3139

AURA VA 40 amplifier v.g.c. £110 onvo; B & W DM 600 loudspeakers v.g.c. £85; Atacama S24 stands (mint condition) £50; Target HS25 stands £35; 2 x 10m AudioQuest (Indigo Blue cable) £55; 2 x 5m Cable talk (biwire) £20. Contact evenings or Sunday or Monday.
Tel: 01908 605617

EPOS ES14s on dedicated stands finished in black Ash, absolutely immaculate condition with boxes and receipts, can demonstrate £400.
Tel: Dave 0589 132007 (day) 0181 270 9393 (night)

LINN LP12, Black Ittok, K18, £495; Exposure 15 £350; Ruark Templars £280, all as new, boxed. Swordsman with stands £95. WANTED: Exposure 7/8, Micromega Leader 2
Tel: 01792 205598

ROTEL RT850AL tuner FM/MM/LW, auto/manual preset memory tuning, excellent sound, mint condition, boxed with instructions £75.
Tel: 01638 507694

KOETZU ROSEWOOD, serviced and re-tipped by expert pickups - three sides only £275. "Caruso" by Stanley Jackson plus discography by Carl Brun £30.
Tel: 01249 812565

KEF SPEAKERS reference series model 103/4, black, boxed as new mint condition £695.
Tel: 01332 751392 (Derby)

T.D.L. STUDIO 3 transmission line speakers, Walnut finish new 1992 (£1000) First sensible offer over £400, will demonstrate, buyer collects, Surrey area.
Tel: 0181 661 2886

NAKAMICHI ZXL 1000 Dolby unit £995, Tannoy 15" HPDs, studio cabinets £350, Reslo valve mono blocks £200, Audiolab tuner £400, Revox B126 CD player, faulty transport £285. WANTED: Avantic Beam Echo, etc.
Tel: 0161 860 5532

MERIDIAN 500 transport + 563 DAC £1500 + AES-EBU lead. Audiolab 8000Q pre-amp £800; Audiolab 8000M monoblocks x 6 £1200 per pair; 4 x Van Den Hul "Magnum" speaker cable 6 x 2 metre lengths terminated with WBT connectors £400; Alphason rack £200; Ruark Accolades "Dark Walnut" £2300. All are brand new with boxes, manuals etc. No time wasters, can deliver.
Tel: 01622 746863 after 6.30pm mon-fri anytime w/ends

TANNOY BERKELEY speakers 15 inch dual concentrics rosewood cabinets £650 o.n.o.; Leak TL-50 valve power amps new valves £550 o.n.o.; Lowther corner Acoustas, new PM6Cs in folded horns £325. Pair Lowther PM7Cs £200; Quad 33/303 £120
Tel: 01709 555403 (eves)

LINN KAMS + LINN stands £180 o.n.v.o.; B & W sub woofer £75 (all black Ash); Technics SL 1400 Mk2 with Ortofon cartridge £125; Audio Technica arm with Ortofon cartridge £25. All excellent condition
Tel: 01453 546191 (Glos)

TOWNSEND ROCK MkII no arm/no lid, excellent £250; Goldring Eroica as new £55; 1006 stylus new £20, 3 shelf rack (sand filled) £20, buyer collects/cash transaction.
Tel: 0181 777 5423

FOR SALE RCA high fidelity Orthophonic pre and power amplifier £200, commercial Williamson amplifier pair KT66 huge output and mains transformers £200, pair Marconi PX25 new boxed 100 each Warfedale super 12 driver 23
Tel: Alan 01661 852874

MICHAELSON AUDIO Odysseus intergrated valve amp 45w per channel, demonstration, excellent condition £500
Tel: 0181 889 6457

PIONEER TX9800 tuner mint £70; Leak Delta 70 amp Teak sleeved £50; Leak Varislope stereo pre-amp £35; Connoisseur BD1 turntable kit brand new unused £20; Isophore KK8 tweeters £5 each.
Tel: Tony 01472 878919

2 REVOX A77 Mk3 high and standard speed 2 track £295 each; Teac A3340S H.S. 4 track £295; Ferrograph series 7 model 724 £155, all in perfect condition
Tel: 01275 835334 (Bristol)

NAIM 72-hi cap with MC boards, 180 power amp, boxed as new only one year old, cost over £2400, accept £1700
Tel: 01633 222538

QUAD 34 PRE-AMP with MM/MC boards £170, REL Strata subwoofer £260, Goldring Eroica low output MC £40. All boxed.
Tel: Andrew 01483 291335 (work) 01737 832789 (home) (Surrey)

ATC SCM10 speakers full six year guarantee £750; Audio Innovations Second Audios new Dragon 2A3s 1000 pre-amp, incredibly dynamic £1,275 (going single ended!) Meridian 203DAC £195! All immaculate.
Tel: 01379641584

SPENDOR SP2/2 speakers Teak finish mint condition with boxes, manual etc £425.
Tel: 01422 203057 after 6pm (W. Yorks)

GLENN MILLER Moonlight Serenade Nos 15-179 (5 missing), books, mags, LPs inc 10", limited editions 1 & 2 AEF set, eps, 78s, associated bands etc
Tel: 01279 724216 (Essex)

1940s BIG BANDS, classic jazz LPs inc 10", eps, some vocals, comedy, classical, Readers Digest boxed sets, books etc, selling private collection formed 1950s/70s
Tel: 01279 724216 (Essex)

SUGDEN AU41 pre + power amps, boxed vgc £550.
Tel: 0181 509 0455

MARK LEVINSON Madrigal HT interconnect cable, 7 metre stereo pair £495 (£995); 1.5 metre stereo pair £150 (£300); XLO PL10 mains cables, 3 feet lengths £65 each (£125); 4 feet lengths £80 each (£150); Mana Acoustics amp stand tables, single tier £80 each (£125)
Tel: 0181 291 1744

PINK TRIANGLE DaCapo converter with DC battery power supply. Fitted with Philips 1307 filter module. DC has new battery cells fitted. 18 months old, mint condition and boxed cost new £3150 will accept £2150. Will consider splitting.
Tel: 0181 291 1744

PROAC RESPONSE ONES 'S' (Rosewood) latest specification £650. Proac Tablette III (Teak) £310. All items boxed and in mint condition.
Tel: 01952 406759 (eves or w/ends)

SME 3009 SERIES II brand new boxed £100; Garrard Music Recovery Module £40; Motion Electronics TV sound monitor £40; Leak 1950s Troughline mono valve tuner £95.
Tel: 01372 467 264 (Esher)

MUSICAL FIDELITY MA50 power amps pair (excellent reviews) £395 o.n.o. WANTED: Denon DL300/301 cartridges any condition.
Tel: 01634 387686

PERCEPTION PHONO centre £285; NVA Soundpipe £80, Silver Sounds 12/4 £85; Audioplan Super AF £65; Kimber KCAG Digilink £75.; Masterlink Digital £45; Loads of speaker cables.
Tel: Steve 01685 385898 after 6pm

MARANTZ CD94 superb looking two box design immaculate £750; Arcam Alpha 5 £200; Linn Ekos, Troika £800; Epos ES14 plus stands £275; Marantz PM71 IAV pro-logic amplifier £300.
Tel: 01952 502097 (Telford)

QUICKSILVER monoblocks 60 wpc; 8-4-1 ohm taps, gleaming chrome, run KT88 or 6550, boxed as new including spare tubes £795 o.n.o.
Tel: 0151 722 4526

MANTICORE MAKE MORE MUSIC

Turntable Servicing - all makes - please ring for details.

ARISTON - LOGIC - THORENS SPARES

Arm rewiring - Manticore standard cable	£80.00
Arm rewiring - Van den Hul. Isoda	£160.00
Arm rewiring - Cardas	£160.00
Silver plated mains cable with IEC socket	£50.00
Aerolam equipment support	£54.00
Fibrebram equipment support - superior performance	£130.00
Mantra replacement belt - supplied in twos	£22.00
Logic DM101 belt - supplied in twos	£22.00
Logic DM101 spring sets	£23.00
Rega armspacers - polished aluminium 1mm increments	£11.00
Impex motor, pulley and PCB	£90.00
Manticore Jazz turntable - choice of tonearms	POA
Manticore Magister with 12" Magician	£3,800.00
Manticore Mantra turntable - the classic - no arm	£495.00
Manticore Musician tonearm	£395.00
Manticore Magician tonearm	£695.00
Manticore 12" Magician tonearm	£795.00
<i>Part-ex available against all other tonearms</i>	
MB5i off-board power supply "suits most decks"	£290.00
MB6 off-board power supply	£490.00
Motor rebuild	£150.00
RIAA and preamplifier "system Integrity wiring"	£690.00
Active crossovers and AV amplifier	POA

Please telephone or write for more information and a copy of Mumbo Jumbo



MANTICORE AUDIO VISUAL

MAV Shareholders Ltd.
The Courtyard, 56c Shortmead Street,
Biggleswade, Beds. SG18 0AP
Tel: 01767 318437 (office) and 0585 583653 (mobile)

TECHNICAL INFORMATION BULLETIN No. 1

MANTICORE TURNTABLE POWER SUPPLIES

Manticore Audio Visual's range of power supplies suit all turntables fitted with the Philips Impex range of AC synchronous motors. This includes Manticore (of course!). Linn, Rega, Logic, Ariston (not all models), Systemdek and many more. Our power supplies can also be adapted to other AC synchronous motors and we have built up a lot of experience over the years in this area.

The entry level model, the MB5i, is a quartz crystal based amplifier that runs at 33 and 45 RPM. The highly sophisticated MB6 in addition, has a computer referenced phase lag and separate amplification for each set of poles of the motor.

Manticore has the policy of helping our customers to progress along the upgrade path, and we will always take an MB5, or MB5i in part exchange at full cost price against an MB6. Consequently, we often have pre-owned MB5 or Mb5i in stock at very good prices.

A detailed specification sheet is available for both current models.

We believe the MB6 to be the finest turntable power supply on the market. Our customers agree, and we have many testimonials to that effect. A sample of these is contained in the product information pack.

Our products are very reliable. At the time of placing this advert, no production MB6s have ever gone wrong in the field.

All Manticore Audio visual products come with a lifetime guarantee. This is qualified in the following way - electronic components, such as transistors, are guaranteed until the end of their reasonable working lifetime. Mechanical assemblies for the most part manufactured by us are guaranteed until the reasonable end of their specified design life. The first Mantra was produced 12 years ago and is still in fine shape.

PROGRESSIVE AUDIO

Telephone
(01634) 389004. 5
mins from J4 on
the M2 in Kent

Autumn sale of ex demonstration equipment

Loudspeaker		CD	
Origin Live OL2(Black)	£425	Orelle CD-102 Transport	£595
Monitor Audio Studio 6 (Piano Black Laquer)	£895	Orelle DA 180 DAC	£395
Ruark Crusader (Walnut)	£1075	Micromega Duo BS DAC	£400
Ruark Broadsword (Walnut)	£495	Kinshaw Perception DAC (Twin case)	£595
Soundlab (Black)	£1725	Turntables	
Acoustat Spectra 11 (Black)	£450	Alphason Sonata + Atlas	
Acoustat Spectra 1100 (Beige)	£500	Power Supply (Black)	£795
Spica TC50 (Black)	£250	VPI HPW 19 Mk III (Piano black)	£1250
Impulse H7	£395	Voyd with reference bearing + platter plus splitphase P/S (Black)	£1795
Alon 1 (Light Oak)	£995	Eminent Technology tonearm + Weisa pump	£750
Audiostatic HS100 Electrostatics	£2150	Decca Super Gold Cartridge (Unused)	£195
Snell "E" s	£800	Secondhand	
Snell "J" s	£550	SME Series V	£750
Amplifiers		Micromega Stage 1CD Player (2 weeks old)	£400
Sonographe SA 135 power amp	£750	Aura V100 II Amp (2 weeks old)	£250
Sonographe SC22 Pre (Phono)	£650	Agencies	
Conrad Johnson PFI Pre (Phono)	£1150	Audionote, Audio Innovations, Sugden, unison Research, Conrad Johnson, Audio Alchemy, ProAc, TDL, Origin Live, Impulse, Audion, Densen, Morel, SME, VPI, Chord, Tube Technology, Quantum Audio, Alon, Mark Levinson, Van Den Hul, SD Acoustics, Ortofon, Systemdek., Audiomeca, Arion, Trichord Research., Voyd, Audioquest, Stax, Cable Talk, Target, Soundstyle, Grado, Lyra, Silversounds, Audiostatic, Moth, Stemfort, Goldring etc.	
Mark Levinson 28 Pre amp (Hi gain phono)	£2350		
Conrad Johnson Premier			
Ten Line Stage	£2500		
Audio innovations 200 Pre (MC phono)	£400		
Audio Innovations S200 Power	£275		
Audio Innovations S200 Power (2)	£295 Each		
Audio Innovations 1st Audio	£1250		
Moth Series 30 Stereo Power	£160		
Moth Series 30 40W Monos	£350 Pr		
Moth Series 30100W Monos	£625 Pr		
LFD LSI Linestage (White)	£525		
LFD PA2 Power amp (White)	£825		
Kinshaw Perception Pre amp (Twin case)	£550		
Conrad Johnson MF 80 Power amp	£1250		

Unless otherwise stated all the above items are virtually mint condition, boxed and warranted. Telephone (01634) 389004, anytime. Demonstrations strictly by appointment. Please call for details of full itinerary of brands stocked.

AMADEUS

Audio Innovations,
Aura,
Bang & Olufsen,
Castle Acoustics,
Marantz,
Musical Fidelity,
NAD, Pioneer,
Quad, Technics

SOUND & VISION

10 BOLDMERE ROAD

SUTTON COLDFIELD, WEST MIDLANDS

Tel: 0121 - 354 2311

MITCHELL ARGO HR pre-amp as new 1 yr old, bargain at £795 o.v.n.o.
Tel: 01623 871950

MICROMEGA LOGIC CD player; Crimson Electric pre/power; EPOS ES14s speakers; Linn/Teac interconnects; Cable Talk 3; stands: £1000 o.n.o. Can deliver or swap for van camper.
Tel: Pete 01227 769723 (Canterbury)

MUSICAL FIDELITY A100 integrated amplifier (boxed) £200; Technics RS885 cassette deck £165; Technics ST-G50L tuner £80; Panasonic NV870 Hi-fi VHS player £180.
Tel: Rod 0121 705 1142 between 5pm & 7pm weekdays

AUDIOLAB 8000A amplifier, winner of various Hi Fi awards, only one year old vgc £300 o.n.o. Also Monitor Audio MA3 speakers, powerful (3 way big box) £150 o.n.o.
Tel: 01245 224024

NAIM IBL loudspeakers black Ash vgc £350
Tel: 01980 633362

PROAC EBS speakers with stands walnut vgc £750
Tel: 01703 466853 (eves) 01703 445090 (days)

MARANTZ AV500 pro logic pre amp £350; Mission DACS £60; Kenwood GE-1001 parametric equaliser £90; Denon DCD-1420 £150; Goldring Audio Rack with 5 shelves, adjustable spiked feet in base £60
Tel: 0181 316 1033

LUXMAN K112 3 head HX Pro cassette deck £120 o.n.o.; Carver TX-10 tuner £135 o.n.o. Both in excellent condition, Dynavector Karat 23 RS Mk II cartridge unused new £280. Sale £130
Tel: 0181 658 2490

WHARFEDALES WANTED. 507.2 speakers in Rosewood finish.
Tel: 0141 339 7595 (Glasgow)

REVOX A77/4 half track N.S. suitcase model, built in amps/speakers; 2 x p.z. mikes NAB adaptors £275; Quad 33/303 £150; Leak Troughline III + decoder £60; B & W LM1s £90. Hi Fi News complete (4 copies missing) 1966-1994. Some earlier copies to 1958. Offers.
Tel: 01983 297903

WANTED: MERIDIAN MPA power amp - needed to match my existing MPA for bridging. Must be in mint condition.
Tel: 0113 2530627 after 6pm

LINN LP12, LVX Grace F9 £300; Magnum MP250 pre & power (modified by designer) £400; 10m Linn cable £10; Rotel 965LE Discrete & Trichord 2 (6 months) £175; JBL 18Ti £250.
Tel: 01628 27406

MERIDIAN 508 CD player £995; 501V preamp £495; 555 power amp £395; A500 speakers in rosewood £495 all boxed, mint, less 3 mths old. Upgrading.
Tel: 0121 783 8214

WANTED: TOWNSHEND Rock Reference turntable. Cash waiting. FOR SALE: Naim 42.5/110 pre/power boxed £300 o.n.o.; Audio Technica ATH70 Electret headphones inc energiser unit £75.
Tel: 0181 989 6434

WANTED: OLD WHARFEDALE SFB3 speaker cabinets (mid to late 50s) in reasonable condition. (Drive units do not have to be working)
Tel: 0171 5384020

LINN KAIRN LK280 pre/power amplifiers £995; Yamaha DSPE200 surround sound processor £195; Denon TU260L £65; Jamo 100 centre speaker £75. Offers considered.
Tel: 01423 528256 (Harrowgate)

MINROYD SINTRAS in real wood veneer. Boxed complete with (Royd) dedicated spiked stands. Will demo for serious buyer £180.
Tel: 01782 515602 eves

AURA CDS0 CD player. Must be heard! In nearly new condition. Upgrading to CD transport! £265 o.n.o.
Tel: 01275 856360

KEF BBC MONITOR speakers LS5/1AE 84x43x48cm 15" bass units Celestion 1500 HF units 1960s superb sound, offers. Revox G36 valve tape machine offers. Wanted: Quality valve power amp.
Tel: Steve 0181 391 0229

QUAD 66 PRE-AMP £475; 606 power-amp £400; FM4 tuner £200; all o.n.o. Boxed, recently serviced.
Tel: 01995 671426 (eves) (Lancs)

NAIM NAI40 (new style) boxed £475 + EPOS ES14 & stands (black Ash) boxed £450 + Linn LP12 Valhalla, Basic LVX, Goldring 1020 cart £300.
Tel: 01702 354946 (Essex)

WANTED: B & W 804 or 805 speakers Musical Fidelity MA50/MA65 amps + pre-amp. Offered Hitachi HCA 8300 preamp HMA 7500 power 75wpc black boxed Superfi £250 (SE)
Tel: 01322 524381

T.D.L. STUDIO 3 loudspeakers with walnut finish dedicated stands, boxed and in good condition. Can demonstrate £450 o.n.o.
Tel: 01492 879547

AUDIO SYNTHESIS DAX "Ultra-Analogue" D/A converter with built-in "Passion" all Vishay/Silver attenuator (Colloms Reference). Cost new £2,500 Audiophile bargain at £1000.
Tel: Robert 01909 479203 (evenings)

DPA200S pre/power, justly acclaimed by HF World and HF Choice. Immaculate condition, boxed, over one year guarantee. Hesitant upgrade sale. Happily demonstrated. £950 o.n.o. (£1270)
Tel: 01635 867135 (anytime) (Newbury)

RESTEK CHALLENGER amplifier 130w per channel, unused £650; JPW Ruby 2 speakers plus stands, as new £550.
Tel: 01225 833765

NAIM SBL SPEAKERS, black Ash, immaculate, active £895; passive £995. WANTED: 5 tier Mana Acoustic tables and Sony Walkman Pro record/playback leads.
Tel: 0161 432 0744

ACOUSTIMAS 5s (in white). Excellent condition £500 o.n.o.
Tel: 0171 6380104

LOWTHER ACOUSTAS, PM6s, refurbished £250; Pioneer A-9 massive intergrated amp, 110w rms £90; Yamaha CT800 silver fronted analogue high quality tuner £50. WANTED: Leak 3900A and Leak TL-12 (KT66 type) amps.
Tel: 01273 684424 (Brighton)

ROGERS LS7 loudspeakers, excellent condition, includes stands QED cables with gold connectors £175.
Tel: 01325 320584

MISSION POWER amplifier model 772 Mk 2 class A/B design, 150 watts rms per channel, 3 sets of loudspeaker terminals, powerful sound, boxed £200.
Tel: 01902 782015 (Wolverhampton)

SYSTEMDEK II/900AP, MP11 Boron £200; Musical Fidelity A100 £200; Musical Fidelity MC2 £150; Naim NAC62 Hicap, old style £450; Deltac Little Bit £173; Arcam Alpha CD £185. All vgc.
Tel: 01926 831388

DELTEC DSP50S pre amplifier. Three box. Mint. All original packaging, instructions and press reviews. (Nice one Noel). Genuinely good value £695
Tel: 01652 636086

VALVE EQUIPMENT FOR SALE. Various amps from Leak (inc TL50s) Quad, Rogers, Radford etc. Also Quad Electrostatics, black, immaculate, serviced. WANTED: TL10, TL12 and Snell Ks.
Tel: 01548 821360

MICHELL FOCUS 1 deck with Linn Basik arm and AT-25 cartridge. Black and silver finish with three point suspension. Immaculate condition offers around £90.
Tel: 0161 485 1634

NOTTINGHAM ANALOGUE SPACEDECK with Mentor arm and Tracer 3 MM cartridge £600 complete. LFD linestage LS2 pre-amp £400. Kelvin Labs M60 monoblocks £400.
Tel: 0116 2811736

TANDBERG 3015 A CD player, mint, boxed. Offers or swap for mint Arcam Delta 270.
Tel: 01482 666313

APOGEE STAGES: excellent only £1495. Audiolab 8000C&P £550. Musical Fidelity E100 superb reviews only £425. May p/x (o.n.o.)
Tel: 01225 337821

MAGNEPAN 1.5SE white, 2 years old, great sound, no wife acceptance, cheap £550; turntable Heybrook TT2 with AT-Tonearm and Elac cartridge £250, 5 pairs XLO-pro150 £30 each.
Tel: Michael 0171 4397986 (work) or 0171 9377935 (home)

REVOX B77 MkII high speed, 2 track, excellent condition £2300 new £750.
Tel: 01347 838852 (N. Yorkshire)

LINN LP12 (black) Linn. Itrok, K9 - 3 years old and little used. Superb for £800, A & R Cambridge amp £30. Linn Kans plus cable and stands £200.
Tel: 01706 290094

AUDION 300B monoblocks export model new £2500, £1750 o.n.o. Audion Reference preamp (modified) £450 o.n.o. Both for £2000.
Tel: Alan 01223 420204

AUDIOLAB 8000A latest spec, few months old, boxed little use £300. Revolver turntable, Linn LVX arm, AT95E cartridge. Boxed as new £200
Tel: 0161 445 7657 after 6pm (Manchester)

CELESTION 300, transmission line speakers 9 months old, boxed, excellent condition, press recommended, genuine reason for sale £700.
Tel: 01553 636 800 eves (Norfolk)

CELESTION 5L6-S speakers + dedicated stands £200; Rotel RCD963BX CD player £100 less than three years old. Trio pre power L08-C & 2x L08-M power amp mono blocks 180 watts of high quality power. A bargain at £600.
Tel: Richard 0115 9376212 day (Nottingham)

PINK TRIANGLE 22 BIT DaCapo/Cardinal (2350) £1500; Sonus Faber Minima Amators (1500) £950. Orelle CD10T/DA180 (1400) £850; Orange valve preamp superb (1000) £350; Hugens stands (300) £100
Tel: Roy 0121 427 6661

PAIR QUAD ELS black with Mahogany trim, plus REL sub woofer. The ultimate transducer system £600.
Tel: 0121 478 3672 or daytime 01675 467432

QUAD FM4 TUNER £250; Quad 34 control unit £175; Quad 33/300 amplifier £150, boxed plus manuals.
Tel: 0121 478 3672 or daytime 01675 467432

EXPOSURE 17/18 pre/power immaculate boxed £900 (£1700); EPOS ES14 speakers, dedicated stands, excellent condition £300 (£700); Pioneer PD 73 reference CD player, immaculate, boxed £360 (£800)
Tel: 01695 557957

THORENS 124/1 plinth/cover £225; Revox G36 chassis £195; Fidelity research FR64S £360; STOGI superb £250; Meridian 605 amplifier; mint boxed £1195; Lumley reference ST70 amplifier mint boxed £1195; Audioplan Konzept loudspeakers laquered black £1195; Neat Petites £325; Aura TU50 tuner £175; Revox B750 amplifier £495; Voyo Valdi Rega OC7 £495; Sony PCMF1/SLF1 digital recording £695; WANTED: Marantz CD10, Nakamichi 505/CR3/CR7, Naim Nat 01, Troughline/TDP decoder VPI HW19, MFA200 amplifier.
Tel: 01747 851747 (Dorset)

LINN KLOUT power amplifier 2 years old boxed £995. Will straight swap for Naim 250 power amplifier new facia. Any age.
Tel: Mark 0161 456 1024 (Manchester)

QUAD 405/2 power amplifier £150; Canon S-50 loudspeakers and stands boxed £175. Stone loudspeaker stands £20.
Tel: 0850 416752 (Winchester)

LINN SARAS (black) with stands (mint) £325 o.n.o. Meridian 506 CD (latest spec) £650 o.n.o. Thorens TD 160 £60 o.n.o. Yamaha CT810 tuner (mint) £85 o.n.o. Pye HF111 valve tuner £25 o.n.o. QED M/C head amp (boxed) £20. May p/x
Tel: 0191 4877796

QUAD FM11 tuner (the one with valves but matches Quad 33) Very rare. As new condition £95.
Tel: 01902 606268 evenings

MERIDIAN CDS06 Trichord clock 2 stunning £650; REL Strata £395; Yamaha DS200 £230; C90 Centre speaker £50; Rogers studio 3 speakers £230; Goldring Lenco turntable/Rega Elys cartridge £85. All excellent, little use.
Tel: 01883 330063

EXPOSURE AMPLIFIER XI pre-amplifier; XII power supply; VIII (mono) power amplifier. Original price £2600 will accept £1500 o.n.o. all boxed and in excellent condition, baby forces sale.
Tel: 01932 345416 (eves after 6pm) (Woking)

MISSION CYRUS TWO amplifier (with balance control) and PSX power supply No. 70 £350. Cyrus (Two) tuner, remote control £170, brand new B & W 620i floorstanding speakers (boxed) cost £485 for £240. Excellent sounding system all for £695 together. Real Bargain!
Tel: 01422 370206

QED DIGIDAC with twin positron power supply £200 o.n.o. JPW subwoofer rarely used £50
Tel: 01704 566258

PROAC SUPER TOWER speakers £600
Tel: 0181 386 4753

LINN LK1 pre amp £200; Yamaha CT1010 FM/AM tuner £95. WANTED: Linn Spark, may p/x
Tel: 01423 734846 (Harrowgate)

COGAN HALL reference interconnect 1.5m £140; speaker cable 8ft £170; Isoplat £10; Fluxbuster £10; Ringmat £20; Apollo stand £20; Standesign wall shelf £20; ArQ dampers £40; 200 Hi-Fi magazines.
Tel: 0115 9308100

READY ASSEMBLED KLS4s, cabinets plus stands. All that is needed are speaker units to complete. Sensible offers please. (O.W.H.Y.)
Tel: Pete 0115 9294060 (Nottingham)

LINN/LP12/VALHALLA/TITOK/ASAKA, recent rebuild, Rosewood £550; Naim NAC 32.5 NAP110 £500; Audioquest Quartz 1m phono to BNC. Sports car restoration forces sale.
Tel: 0117 909 8736 after 7pm (Bristol)

ARCAM TWO PLUS speakers (real black Ash veneer) good condition quick sale hence £110. Naim NAC 42 pre-amp as new bargain £90.
Tel: James 01280 813037/0585 457092

NAIM 03 CD player, brand new, boxed, guaranteed £745 o.n.o. Naim 72 pre-amp new style and Hi-Cap (old style) both comparatively new and mint £725.
Tel: 00 3531 4591432 (Dublin)

WANTED: TDL REFERENCE standard speakers, any condition considered.
Tel: Paul 01274 879608 day or 01274 587111 night

ORDINAL DAC by Pink Triangle, 18 bit, 18 months old, as new, receipt and box £500.
Tel: 01874 665488 (eves S.Wales)

AKAI GX325D cassette deck wanted. Any condition at all.
Tel: Sandy 01292 314190 (eves or w/ends) or 01563 544550 during working hours.

"Music is more than a bunch of sine waves."

ORCHID

PRECISION AUDIO

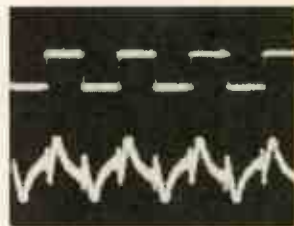
It was 1822 when Jean Baptiste Joseph Baron De Fourier invented the Fourier transform, the powerful and elegant mathematics which can describe a complex signal such as music in terms of a collection of simple sine waves, and in so doing laid the foundations for the way we now measure the fidelity of a hi-fi component in terms of its "frequency response".

But there was always more to the Baron's theory than that, there is the phase response, the forgotten part. And leaving out the phase response provides just half a description. Perhaps nowhere more so than with loudspeakers.

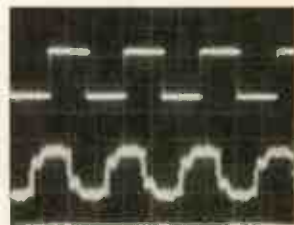


ORCHID PRECISION AUDIO – THE PHASE LINKED LOUDSPEAKER

So here's the test that nobody shows you, the square wave test. A square wave contains a very rich spectrum of harmonics. If a loudspeaker can reproduce these harmonics without altering either their amplitude or phase, a square wave will be obtained at the microphone. The first photograph is the response of a respected American loudspeaker trying to reproduce a 300 Hz square wave. You could be forgiven for remarking that the output (on the lower trace) looks nothing like the input (on the upper trace). This is phase distortion. If this measurement was of an amplifier, it wouldn't even merit a review.



Surprisingly, some manufacturers actually state that loudspeakers are generally incapable of reproducing a square wave, due to all sorts of reasons. We don't feel that way, as the lower photograph shows. With enough care, which we have, this higher level of fidelity can be obtained.



But what does it all mean? It means that these loudspeakers reproduce music on a grand scale and preserve all the subtle nuances that contribute to a realistic stereo image, both in width and depth. These loudspeakers are passionate, demanding, and addictive. They fulfil the only criterion left at the high end, that you can just forget about them, be convinced by the music, and not have to work at it. If you would like to know more, write to us at our address below, better yet listen to them at our distributor's and hear real music.

Freq resp: +/- 3 dB,
24 Hz - 22 KHz
Sensitivity: 87 dB/watt / 1M
Impedance: 4 ohms, nom
Min power: 100 watts
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ARCAM DELTA 150 Nicam stereo TV tuner £175 o.n.o. mincondition; also pair LS3/5a speakers built from Wilmslow audio kit, teak veneer finish £60. Tel: 0181 508 3909 (evenings)

LINN: EKOS (Full rebuild with new arm and bearings 6/95 MkII) £700; Klyde (3/95) £200; LP12 Black (Cirkus 3/95) £330. Naim: Prefix (6/95) £225; Armageddon (8/95) £410. All mint/excellent condition. Tel: 01761 410625 (Avon)

MAGNEPLANER MGI 5 QR mint condition £650 cost £1600 new. REL Strata subwoofer £280 cost new £500 Tel: 01582 573477

OLD BUT LOVINGLY cared for Linn Isobarks (Walnut-DMS) on Russ Andrews Torlyte stands with Naim A5 cable. Baby and immlent house force sale. £450. Tel: 01525 851508 (Beds)

FURUKAWA FA-2010 interconnect cables £75, Pioneer F-401L tuner £95. Both items boxed and in perfect condition. Tel: 0973 245508 (days) 01952 883490 (eves)

TWO NAIM NAP250s, 1994, £1100 each including postage. SBLs (black, passive) £1050 o.n.o. Tel: 0191 4166866 (Washington Tyne & Wear eves or weekends)

WESTERN ELECTRIC 594A microphonic HF driver, spare DIA £450. Pair RCA LMI-9458 HF X throats £220. Pair BT-H ESA HF X throats £90. Buyer collects. Tel: Martin 0121 476 0071 (7-7.30 pm)

WANTED. SONUS FABER loudspeaker stands Walnut/Marble type. Good price paid. Tel: 0181 5053851

TRIODE MONO-BLOCKS based on 1st Audio £750. Quad EL557 bronze, protection, £325. Valve line pre-amp £220. EL84 power amp extensively modernised £220. Tel: 01403 891349 (Sussex)

BEARD CA35 VALVE pre-amp. Recent service, excellent, boxed, £250. Croft 45A power amplifier, 6550 output valves, recent service, excellent £375. Tel: 0161 283 1689

VINYL LOVERS dream pre-amplifier, the world famous Primare Series 928, user adjustable for any cartridge, absolute phase and cartridge channel balance £1850 o.n.o. (£3750) Receipts, reviews, manuals, boxed as new. Tel: 01943 466381 (now!)

LINN LK1 pre-amp with remote control, boxed. £200. Tel: 01734 730379 (Wokington)

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WANTED: RADFORD STA15, STA25 series 3 + SC22 control unit. Will pay an excellent price and collect for mint amp, pre-amp. Private buyer. Tel: 01302 724384

NAIM 140 and Walnut IBLs. Marantz CD-94 and CDA-94 DAC. Offers i.r.o. £400 each. Audiotech table £85. 2 Target TT2 tables £40 each. Tel: 0181 668 9040 (Croydon) or 0836 696096 (mobile)

LINN HELIX speakers, in black Ash, perfect condition, boxed £175 Tel: 0121 681 1224

ROKSAN XERXES P.S.U. 3, Artemiz, Shiraz (2 yrs old) plus Roksan stand. Walnut, new condition £900. Mission Cyrus One, latest £150. Arcam black box 3 £150. Quad 34/405-2 £350. Tel: 01952 502097 (Telford)

MERIDIAN 563 DAC mint condition, 9 months old, boxed with owners manual and receipt of purchase £550. Tel: 01970 627583 (eves) (Mid Wales)

AUDIO INNOVATIONS 800 II power amp, mint, boxed, just serviced £425. Sony Professional Walkman WM-D6C, boxed, little used, power supply and leather case, £165 o.n.o. Tel: Tim 01629 733634 or 0378 165764

DENON TU260L tuner £100 o.n.o. Denon DCD 810 CD player £200 o.n.o. Denon DRS 810 tape player £200 o.n.o. Denon PMA 520 amp £250 o.n.o. Excellent condition. Tel: 01252 811978

COLLECTORS ITEM - HMV Melstersinger stereophonic radiogram (1950s) Model 1645. Very good burr Walnut case and separate speakers £150 o.n.o. Tel: 01582 760050 (Harpندن)

LINN PRETEK pre-amplifier, boxed with Linn extended warranty £165. Linn K18 II moving coil cartridge £50. Tel: 01744 614562 (Merseyside)

TAPE RECORDERS Brenell TR Mk 5 c/w Reslo RBH/T mic £150. Tandberg model 75b stereo c/w mini-lab £125. Philips DCC 600 digital cassette recorder £150. Hanimex 2040 AV slide synchronizer, new £50. Tel: 01922 691553

MAGNEPLANAR 1.4 panel ribbon speakers. These have excellent sound quality. The wife says exchange for Ribbon Hybrid wood finish floor standers "Heybrook", "SD" etc. Wanted: old 100 watt plus amps. Tel: 01626 774 246

AUDIO INNOVATIONS L2 valve pre-amp. Serviced and boxed, excellent condition £420. Tel: Simon 01484 429844 or 534890 (West Yorks)

MICHELL GYRODEC Rega RB300. 7 months old, used twice, boxed since, receipts etc. Genuine reluctant sale. £700 o.v.n.o. Mitchell Gyro power supply mint £85. Wanted: Quad 405 Mk2 late model. Tel: 01582 573286 (Luton)

B&W MPA 1 monobloc power amps 120 wpc, as used in recording studios. Good condition £425 o.n.o. Tel: 0131 229 4739 (answerphone before 6pm)

ROTEL 850 STEREO tuner (fm/mw/lw) and owners manual; excellent condition and sound £50. Tel: 01929 551 338 (Wareham Dorset)

NAIM NAIT 2 integrated amplifier, boxed as new £130. Tel: 01234 215598 (Beds)

TDL MONITOR SPEAKERS (new £3,600) £1,800. Finestra pre-amp (new £1,200) £500. NAD tuner 4300 (new £360) £120. Time Window model 1A speakers (new £1,000) £500. All perfect condition. Tel: 01766 523342

LEAK STEREO 20 with Varislope stereo pre-amp and Troughline II tuner. All working and in clean condition. With some spare valves. £180. Tel: 0161 483 8409 (eves) (Stockport)

TREAT YOURSELF THIS XMAS Revox G36 2T 15ips. Just serviced, recalibrated. Brand new heads! with 2 studio capacitor mics (inc psu) Cables and 10 blank tapes £800. Tel: 01243 553531

FOR YOUR XMAS SOCK Art Audio VPI pre £300; Incatech 50w amp ex-con £130; Naim Nait 2 mint £350; Garrard 301, plinth, trough, RB300, K9, good example £250. Tel: 01243 553531

SON OF SANTA Rare American HK valve integrated UK transformer, superb for £250. Leak Troughline 3 v.g.c. £120. Stereofetic £80. Ortofon MC transformer £80. TD166, grunge, armless £20 Tel: 01243 553531

TANNOY PAIR G.R.F. Memory loudspeakers in excellent condition £1,595 Tel: Paul 0181 6603170

LINN INTEK AMP £200; Linn Helix speakers with Rogers stands £200 Both items o.n.o. Tel: Steve 0181 684 9815 (Croydon)

TEAC P500/D500 CD transport & DAC VRDS, mint, champagne finish, audiophile equipment, upgrade forces sale, cost new £1,050 sell for £600 Tel: 0161 626 0879

LOGIC DM101 MkII Helios arm, Elite cartridge £150. Quantum 102 pre-amp/402 power supply. 207DA 80w power amp, numerous leads £170, Audiomaster LS3/5A with stands £175. All o.n.o. Tel: 01773 826170 (Derbys)

RARE OPPORTUNITY - CROFT Series X OTL power amp - 20 watt output, also Croft Charisma valve pre-amp, MM plus 3 line inputs. Both boxed as new with spare valves £950. Tel: 01905 641 385

MARK LEVINSON preamplifier No. 38 and D/A converter No. 36. Both in perfect condition. The No. 38 preamplifier features full remote control and balanced inputs and outputs. The No. 36 D/A converter has 6 inputs, balanced outputs and HDCD. Superb value at £2000 each. Krell KSA 50 Mk2 Class A stereo power amplifier in very good condition only £850. Tel: 01943 603 493

QUAD ESL-63 speakers, 4 yrs old, latest spec, brown, mint condition, reluctant sale, £1450 (new £2970) Garrard 401/3009/SME type plinth, excellent condition £225 Tel: 0121 602 2591 (Birmingham)

FOR SALE, EPOS ES14 speakers with EPOS stands to match in perfect condition. Boxed, instructions, genuine sale due to upgrading £455 Tel: 01886 821 577

PROAC RESPONSE 3 speakers, Mahogany finish £1,950 Tel: 01274 817 035

MANTICORE MANTRA turntable, Musician arm and ATOC5 cartridge. ION Obelisk 2 amplifier. Monitor Audio R300MD speakers with stands. Five shelf tripod stand. All in excellent condition. £750 o.n.o. Tel: 01908 506 400

CROFT MEGA MICRO 2 box valve pre-amp with single ended outputs £750. Recently serviced. Tel: 01305 263 702

LINN MMIIK 2 CD latest spec, surface mount. 10 months old, over 4 years Linn warranty, mint boxed £595. Original Linn Kan 2 stand, good condition £200 Tel: 0113 262 9661

TANNOY DC2000 £195; Systemdek IIX (w/o arm) £60. (RB300 if required) All boxed. QED Digiflex £9 Tel: 01843 593 958

GRANT PRE-AMP; NAIM 82; 62; Hi-Cap; 250; 135s; QUAD 33; FM2; FM4; CROFT 3R power; Audio Research LSI pre-amplifier; Royd Abbott loudspeakers; Marantz CD 94. May swap or p/x Tel: 0114 248 6493

TURNTABLES: Ariston RDIIS; Systemdek; Rega 3; Garrard 301 & 401; Various arms & cartridges; Naim IBL speakers; Nytech amp & matching tuner; Nytech active crossovers. Wanted Naim, Linn or Quad Tel: 01990 550 534 or 01909 550 534

PS AUDIO PHONO pre-amp, switchable loading £95. Jecklin Float headphones £55. Teac PD3200 CD £90. All mint, boxed. Wanted: early Revox; Manual for Mozart tuner; Beyer ET1000 headphones. Tel: 01280 706 488

KEF REFERENCE 104aB, Teak finish, complete with Target stands. Sand filled and fitted with spikes. Classic speakers in excellent condition for £150. Tel: 0181 660 1148 (Surrey)

P.S. AUDIO 4.6 pre-amp. Active/Passive MC/MM. Better than an Argo/ISO. V. good condition, boxed £494 (£1000) AT-OC30 cartridge part worn £85 (£619) Save £100 traded in against a new one! Tel: 01342 712 653 (Gatwick)

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AUDIO RESEARCH VALVE Pre SP8, mint £695. STD 305 deck, 774 arm, Shure, v.g.c. £155. Valve phono stage £120. Arcam speakers £125. Goodmans panel speakers £75. Tel: Paul 01895 446 713

AUDIO RESEARCH SP10 MkII pre-amplifier. Groove tubes in output stage and power supply. Modified to give "bypass" CD input (similar to phono bypass) £800 Tel: 0161 432 6120 (Stockport)

LINN EQUIPMENT: Kairn (phono) £925, Kremlin £1100, Klouts £1300 each, Kaber Aktiv cards £495, Majik (phono) £420. Possibly deliver/install. WANTED: LK100 power amps, LK400 speaker cable Tel: 01622 858 085

MUSICAL FIDELITY F22/15 pre/power amplifiers as new and guaranteed with phono input. Cost £3000, accept £1995 o.v.n.o. Siltech and Translucent silver cables for sale - 0.5m to 2.5m lengths. Tel: 0181 949 6723

QUAD II amp, 22 pre-amp, FM tuner, ELS speaker, Garrard 301 deck, all in good working order. £650 may split Tel: 0121 745 4283

PIONEER STEREO amplifier £40; Goldring GL85 turntable £30; Panasonic top loading stereo cassette deck £20; Fisher stereo tuner £30; Kenwood CD player £55. Wanted KEF speaker units vgc Tel: 0181 681 1054 anytime

UKD CALLAS SPEAKERS superb sound cost £750 sell for £380. Mint and boxed. Target 4 pillar type stands £90. Arcam Delta 70-3 CD player boxed as new £350. Tel: 01978 860 332 (Clwyd)

CHORD SPM 1000B power amp 250 wpc/8 ohms. 8 months old. Transferable 28 month guarantee. Boxed, mint (new £2600) £1250 o.n.o. Concordant Excelsior pre-amp mm/4 x line inputs excellent condition (new £1150) £550 o.n.o. Tel: David 0181 741 3119 days or 0181 348 0612 eves/ans



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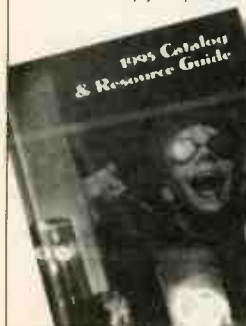


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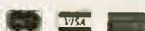
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KRELL KSA 150 £2200; Krell KSA 80 £1895; ATC 20T rosewood speaker £1750; Infinity reference 2B speaker with crossover £1500
Tel: 01344 777 516

KEF Q30 £369 sell £299; TDL RTL 2 £299 sell £220 Mission 761 £129 sell £90. All boxed as new will demo. No timewasters please
Tel: Steve - 01865 59737 (Oxford)

MAGNAPLANER MG1C panel speakers, white, excellent condition, superb soundstage £550. Also Hitachi FT5500 Mk2 stereo tuner, hardly ever used £90.
Tel: 01222 891 314 (Cardiff)

DPA PDM2 mint boxed £995; DPA Bigger Bit mint boxed £350; DPA mains filter £95; Pioneer 295D LD player as new £595, REL subwoofer unwanted unopened box
Tel: 0370 435 952 anytime

NAIM SBL loudspeakers and 18" cables not 3 years old £700
Tel: 01686 413782

AUDIO INNOVATIONS S1000 monos & L2 pre at £1500. Its a belter.
Tel: Ralph Tyneside 2724180 or leave your name & number so I can get in touch.

NITTY GRITTY Automatic record cleaner. This is the top model. The mini pro. Cleans both side at once. Rarely used and half price at £350
Tel: 0181 325 2585

QUAD 22 FM TUNER and control unit with multiplex decoder. 2 Quad II power amplifiers sell complete £350 o.n.o. Plus Pioneer PLI 120 turntable any reasonable offer.
Tel: 01438 362 027

TURNTABLE MICRO SEKI DD-20; Yamaha Quadriser amp UD-500; Harmon Kardon 430 twin powered receiver; Sansui SC 3000 stereo cassette tape deck; 4 - AR/16 speakers, need att. £150 o.v.n.o.
Tel: 0181 737 9950 eves

NAIM IBLs, Walnut finish £450
Tel: 01509 215 622 (Loughborough)

PROAC RESPONSE 2 speakers in Mahogany, with silver Van den Hul internal wiring (dealer upgrade) £1090; Target R2 stands for above £159; Counterpoint DA-11E CD transport with masterclock upgrade, latest model £1325.
Tel: 01284 769 985 (Suffolk)

MAGNEPAN SMGb speakers £500; Classe 30 pre-amp £750; Classe 70 power amp £750; Croft Super Micro and pre £275. All boxed and perfect.
Tel: 01252 311 016

WANTED PRIVATELY: NAIM NAC 72, Hi Cap, NAP 180 or 250.
Tel: 01598 760 247 after 6pm

EPOS ES14s and stands, 2 months old £500; Naim NAC72 (new style) £350; Mana Reference table £250.
Tel: 01234 341 943 evenings

NAIM NAIT 2 intergrated amplifier £275. Excellent condition and sound (Genuine) Two years old, upgrade causes sale.
Tel: Jon 0117 973 9004 (Bristol)

MACDONALD HFN Transmission line speakers. Real wood Mahogany finish, brown grill cloth "Room Tuneable" £300 o.n.o. Luxman analogue tuner £20 o.n.o. Buyer collects.
Tel: 01203 310 343 (evenings only)

LINN LK280 AMP; Linn LK1 pre-amp with remote. Both mint condition £500 pair. Linn Kellidh speakers with stands and bi-cable. Mint condition (warranty) £500 pair. Can demonstrate.
Tel: Gary 01494 715 673 (Bucks)

SPENDOR SP2/2 Walnut speakers, full Deflex treatment including Heybrook HBS1 stands £400 no offers.
Tel: 01565 733 525 (Cheshire)

ALL NEW, UNUSED, BOXED. Half current retail price plus postage. Beyer DT911 headphones; Linn K5 cartridge; Sony semi auto turntable (45/33) QED switching boxes (various)
Tel: 0114 245 4586 (Sheffield)

HEYBROOK HB1 loudspeakers including dedicated stands £150. Linn Akito tonearm and K9 cartridge £120.
Tel: 01737 241 675

ACOUSTIC ENERGY AE1 speakers, black, boxed with AE1 stands, excellent condition £500. Carriage extra.
Tel: Mike 0121 430 3416 (Birmingham)

GARRARD 401 turntable. This deck is in pristine condition. Due to occasional years of non-use due to absence it is thus in an excellent mechanical state.. £100 o.n.o.
Tel: 01785 823 204 (Stafford)

ROGERS BBC Studio monitors (3 units) as new in original package including stands. £300. Goodmans Axiom 80 (9 1/2"), Audiom 70 bass (12 1/2") 15 ohms. Sensible offer.
Tel: 01424 844 932 (Bexhill)

LUMLEY REFERENCE 120 monoblocks, latest spec, mint condition with triode switching facility plus Pearl tube coolers £1750 o.n.o.
Tel: 01403 733 055

AUDIO ALCHEMY CD transport, 2 box - top loading, remote, mint £400 (£1099). Tripod wall mounted hi-fi stand, tinted glass spiked support, beautiful new + boxed £60 (£140). Senheisser HD545 reference new £70 (£120)
Tel: 0181 372 2584

APOGEE SCINTILLA panel speakers, Antracite vgc, boxed £1600. Krell KMA100 MkII monoblock amplifiers, vgc, boxed £1900. If both items bought together £3,300.
Tel: 0181 840 1471 or 0973 323 169

NAIM 72/140 HICAP £1300 new style, may separate. Radford SC25 pre-amp £450. Audio Alchemy DST digital cable £150. Plexchange!
Tel: 0181 0595 or 0181 559 9562

LINN LK1/280 £400; Linn Intek £350; Quad 67 £475; Musical Fidelity pre 3A £175; plus T1 tuner £175. Epos ES11 (black) Foundation Audio Designer stands (£324) £450
Tel: 01952 502 097 (Telford)

DIAMOND ACOUSTICS Reference 2 speakers, mint condition, unusual design, Volts, Audax, Bandor drive units £2250 new £990 cash and part-ex considered. Leak TL12+ monoblocks modified. Regulated power supplies, revalved £350 for quick sale.
Tel: 01709 851 993 (Rotherham)

QUAD 606 power amp mint £295; Quad 34 pre-amp mint £175. Both boxed. Thorens turntable - offers
Tel: 01942 718 366 (Lancashire)

MISSION 752 Rosewood, 8 months old, excellent condition, boxed £390. Sansui AUX-911 intergrated amp, on board DAC, remote control, 100 wpc, breathtaking sound for the money. Cost £900 asking £200
Tel: John 01480 463 938

NAIM CD3 compact disc player 18 months old little used, as new complete with box and lead. £600
Tel: 01256 461 453 (Hants)

MERIDIAN 601 DSP pre amp, Meridian 602 transport CD, Meridian 605 mono amps. All mint condition with a remote. £3750 for all or nearest reasonable offer.
Tel: 01527 543 442

AMC CVT 3030 intergrated valve amp, unused, boxed £450. Sugden A25, as new, boxed £100. New lid for LP12 £25. Leak Delta tuner £50. Target TT2 shelf £35
Tel: 0181 386 0935 (Watford)

LINN MAJIK phone £400, LK100 £375, free Linn interconnects and LK400 cables if bought together. Naim 72 (S,K,V, boards) £400, immaculate, boxed, manuals.
Tel: 01705 690 093 (Portsmouth)

LINN LP12 (Valhalla, Nirvana) Ittok and Asaka £525. Naim 32.5/110 amplifier £475, Arcam Delta 80 tuner £150. Soundstyle 4 shelf, record storage etc £105. Mission 737 speakers £60.
Tel: 01233 611 171 (Kent)

NAKAMICHI Soundspace 7 includes multi CD player, tuner, amplifier, speakers £1500. New. Casework needs respray or £150 for new parts from Nakamichi hence £250.
Tel: 0302 782 722 (Doncaster)

SPENDOR SPI loudspeakers "An exceptional all rounder" (Hi Fi Choice) Excellent condition £450.
Tel: 01621 778 859

EXPOSURE XX integrated amp £325 o.n.o.; Arcam Alpha 3 integrated amp £100 o.n.o. Both immaculate and boxed.
Tel: 0121 357 9561

QUAD 44/405-2/FM3 with manuals, leads and boxes £330; Thorens TD 125-2/SME 3009-2 DH with plinth, cover, cartridge, leads, manuals and box £175; Leak Sandwich speakers £85.
Tel: 01582 715 560 (Herts)

SYSTEMDEK IIX Acrylic platter, metal armboard, Rega RB250 silver wired; Goldring 1022 £240 o.n.o.. Audio Innovations series 300 Mk 1 valve amp £150. Snell type K IIs black Ash with Pirate stands £250. 4 x 2.5 metres of Audionote AWB speaker cable £35. 2 x 5ft lengths of Cogan Hall speaker cable cost £345 - £45. Audionote ANV pure silver interconnect cost £225 £75
Tel: Andy 01323 841 472

KEF 104/2 Speakers. Walnut, bi-wired £600. Quad 34/606 (Mark 1) £500. Thorens TD 125/2, SME 3009/2, A & R P77 cartridge £200. Sony TC-K 1010 computer controlled Dolby C cassette deck £50.
Tel: 01895 271 953 (Uxbridge)

KITS BUILT AND RESCUED. Intimidated? Frustrated? Valve amp problems solved to get you up and running. Performance report or completed kit will be provided.
Tel: 01322 386 560 (Gravesend Area)

ARCAM 170.3/BB5 combo for £700 in very condition.
Tel: Jon 0181 348 9535

PIONEER A400 amplifier. 85 watts per/ch. Bargain at £140. Mint condition. Also: Marantz CD-52 mint condition £125. Please allow £7.20 (inc. insurance) to cover each item if posted.
Tel: 01491 825 534

AUDIO INNOVATIONS L2 pre-amp. Absolutely mint £400. A400 Trichord mod £150, 2 x 5m Audionote ANB speaker cable £65, sound Factory tripod base unit and record box £50.
Tel: 01242 577 060

HFV 4WSE (performance checked by HFV) £425. Leak Troughline 3 stereo (GT Audio) £250 Troughline 3 mono £50. Leak Stereo 30 £30
Tel: 01834 860 681 (Dyfed)

COLLECTORS ITEM - Garrard 401/SME 3009 II in SME 2000 plinth, excellent condition, complete with original instruction manuals £350 o.n.o. Pair Goodmans Magnum K-2 speakers £100
Tel: 01279 871 461 (Essex)

KEF REFERENCE Model 3 in Rosetta Burr. Just run in. Superb but too big for my room. £1750. Naim NAT 101 + Snaps £400. Townshend Glastonbury II £500.
Tel: 01286 871 629 (day) or 870 246 (eve)

AUDIO RESEARCH SPI4 pre-amp/classic 60 power amp silver £2900, may split. Impulse H6 horn speakers, burr Oak late model £750
Tel: 01384 265 058

MERIDIAN 206B mint condition little use £299. Also Mordaunt Short MS30 black mint boxed with stands only £95. Can happily demonstrate.
Tel: 01256 463 539 after 6pm

REVOX HS 7.5 & 15 ips, 2 track. Suitcase model with built in amplifiers and speakers. Excellent condition, light use only. Ideal Christmas present
Tel: 01425 653 623 (Hampshire)

BEAUTIFULLY CONSTRUCTED passive pre-amp. Alps "Black Beauty" volume pot, silver plated selector switch, silver plated cable/silver solder, gold/PTFE phonos, 5 inputs £135.
Tel: Mark 01224 210 875

MICHELL GYRODEC. Zeta black arm, Supex cartridge £675
Tel: 01235 769 603

DELTEC WANTED: DPA 50S or 100S pre/power amplifier required. Early model preferred, with phono input.
Tel: 01442 396 761

EAR 859 intergrated valve amplifier £950. Single-ended heaven! Hi-Fi News kit, deluxe version built to a high standard. Upated with Alps pots. A fantastic bargain.
Tel: 01923 247 197 (Eves) Watford

EXPERIMENTAL RIBBON loudspeaker with crossover network Ortofon type C pickup with transformer, Jason JTV tuner. Pye HF25A (25 watt) valve amplifier £60, all manuals
Tel: 01522 531 243 (Lincoln)

AUDIO PRO B120 subwoofer. Black Ash, built in amplifier and crossover. Few hours use. Immaculate, boxed with manual £275
Tel: 01903 750 962 (Sussex)

IMPULSE H6 Horn speakers, black, fair condition & serviced £550. Audio Innovations S500, mint & boxed £425.
Tel: Paul 01702 467 757 or 0589 807 375 (mobile) Essex

LINN KEILIDH speakers (wainut) & ceramic plinth £450, Kenwood 9010 CD transport (upgraded) £250, QED Digit DAC & power supply £100. Marantz 50 SE CD player £135
Tel: 0114 243 5651 (Sheffield)

DPA BIGGER BIT DAC-7 and Kenwood DPX-9010 CD transport (boxed) mint condition £500
Tel: 01225 833 473 (Bath)

PINK TRIANGLE Da Capo £890, P10 CD transport (Trichord Clock) £690. Marantz CD94 II (Trichord Clock) £450. Michell Argo pre-amp £310. QED Digit DAC £70. Proac Tablette II speakers £230. Target speaker stands £50. Standesign equipment stand, 5 shelves £80. All in excellent condition.
Tel: 01483 503 618 (Surrey)

TECHNICAL & GENERAL

Some Necessities - From the Original Classic Turntable Specialists

			P&P
Connoisseur	BD1/2 Drive Belt	10.25	1.85
	BD1/2 Motor Suspension kit	13.95	2.45
	SAU.2 Headshell	16.75	2.55
	SAU.2 Connecting lead	15.95	3.55
Garrard	Standard Models		
	Wired arm tubes	from 12.75	2.55
	Cartridge carriers (sliders)	10.25	1.85
	Idler Wheels	9.85	2.25
	301/401 Transcription Models		
	Original Thrust pad assembly	10.25	2.25
	Original Idler tension spring	2.95	1.85
	Original Speed control disc - 401	13.75	2.20
	Xeroxcopy Owners Manual 301 incl. full size mounting template	7.85	1.85
	Xeroxcopy Owners Manual 401 incl. full size mounting template	5.70	1.85
	Replacement Intermediate drive wheel	19.95	2.85
	Replacement 301 control knobs On-Off/Speed select	pair 20.25	2.55
	Replacement 301 suppressor unit	5.65	2.25
	Replacement 301 motor pulley (-2%), (-1%), (Std), (+1%)	each 12.65	2.25
	Replacement 301 Chrome plated mounting bolts	set 4.70	2.25
	Recommended Lubrication set - early 301 or 301/401 (specify)	5.60	1.85
	Goldring/Lenco	Idler wheel (lock-nut or clip fixing)	19.95
Arm Pivot bearings with instructions		8.25	1.85
Spindle/Main bearing assembly complete		24.85	3.85
Headshells		from 21.95	2.55
Instruction books		from 4.20	1.85
Thorens	TD 124 series		
	Idler wheel original	27.50	2.85
	Idler wheel our redesigned replacement	15.35	2.55
	Drive belt	15.25	1.85
	Chassis spring suspension (replaces 'mushrooms')	13.85	2.55
	150/160 series		
	Drive belt	10.25	1.85
	Suspension springs (-1%), (Std), (+1%)	set 11.85	2.55
	Suspension bushes	set 12.50	2.25
	Armboards for most models	from 16.90	2.55
Cecil Watts Dustbugs/Paralats/ (spares incl. Preener wicks)			
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	SALE		LIST
MARK LEVINSON ML7A PREAMP. - MINT	2995	S/HAND	£6800
CAMBRIDGE CD1 CD PLAYER HEAVILY MODIFIED WITH MASSIVE POWER SUPPLY SUPERB	£1 295	S/HAND	PHONE
METAXIUS ICARUS INTEGRATED AMPLIFIER CHROME - MINT	£595	EX/DEMO	£895
PINK TRIANGLE PIP 2 MK2 VISHAY MODIFIED PREAMP - MINT	£1 795	S/HAND	£4,500
MARK LEVINSON ML3 POWER AMP. - MINT	£3,995	S/HAND	£8,250
CONRAD JOHNSON MV75 VALVE POWER AMP - MINT	£1,295	S/HAND	£2,500
CELLO AMATI SPEAKERS TWIN MOUNTED PAIR IN OAK ON GRANITE STANDS SUPERB V.G.C.	£5 500	S/HAND	£20,000
MERIDIAN ARGENT 3 SPEAKERS ROSEWOOD - MINT	£995	NEW	£1,495
PROAC PROSTATIC ELECTROSTATIC SPEAKERS RARE V.G.C.	£1,995	S/HAND	PHONE
SNELL A3 SPEAKERS WALNUT V.G.C.	£4 495	S/HAND	£8 995
METAXIUS IRAKLIS MK2 POWER AMP CHROME - MINT	£895	EX/DEMO	£1 500
METAXIUS CHARISMA PREAMP CHROME - MINT	£895	EX/DEMO	£1 500
EQUATION ZERO SPEAKERS PIANO BLACK - MINT	£695	S/HAND	£1 300
CARY 300B VALVE MONO POWER AMPS 40 WATT TRIODE	£2,995	EX/DEMO	£4 800
HELVIS CYALENE ARM - MINT	£795	S/HAND	£1 400
CABSSE IROISE MIC SPEAKERS CHERRYWOOD MINT.	£1,995	EX/DEMO	£2 700
NEW IN THIS MONTH			
RESTEK CHALLENGER INTEGRATED AMP - MINT NEW	£799		
CITATION 18 TUNER ORIGINAL AMERICAN V.G.C.	£295	S/HAND	£650
SUGDEN AUS1C PREAMP 2 BOC MODIFIED BY AVONDALE V.G.C.	£895	S/HAND	£1800
SOTA COSMOS VACUUM PLATTER - MINT	£1995	S/HAND	£4400
CRYSTAL REFERENCE TURNTABLE (WALLMOUNT)	£1495	S/HAND	£2500
NAKAMICHI QMS 7E CD PLAYER VGC	£795	S/HAND	£1500
GRYPHON LTD EDITION PREAMP BALANCED - MINT	£3995	S/HAND	£8000
SNELL TYPE C SPEAKERS WALNUT - MINT	£1295	S/HAND	£2550
CRYSTAL SIGNATURE TABLE TOP TURNTABLE BRUAR 8 ARM	£2995	S/H	£6450
MERIDIAN 606 DAC 7 MK2 DAC - MINT	£2495	E/D	£1450
AUDIO RESEARCH V70 HYBRID VALVE AMP - MINT	£2495	S/H	£4480
ARAGON 2004 POWER AMP - MINT	£695	S/H	£1295
DYNAUDIO SPECIAL ONES SPEAKERS ROSEWOOD - MINT	£795	E/D	£1249
AUDIO RESEARCH LS2B BALANCED PREAMP MINT	£1995	S/H	£3355
MERIDIAN 605 MONO POWER AMPS BALANCED MINT	£1550	E/D	£1900
KHILL KR8BP REFERENCE PREAMP BALANCED MINT	£4995	S/HAND	£11500
QUILDMUND MIMESIS 3 POWER AMP BALANCED MINT	£1995	S/HAND	£9000
TANDBERG TPA 3009A MU2 MONO POWER AMP MINT	£10955	S/HAND	£2195
WILSON WATT 3 PUPPY2 & PAWS MINT	£7495	S/HAND	£13645
MAGNUM DYNALAB ETUDE TUNER GOLD MINT	£995	E/D	£1390
MERIDIAN 506 CD PLAYER MINT	£680	E/D	£875
CREEK 6080 INTEGRATED AMP MINT	£275	S/H	£500
MARK LEVINSON ML12A PREAMP PLS 124 SUPPLY	£995	S/H	£2400
CAT SL1 SIGNATURE PREAMP & PHONO MINT	£2995	S/H	£6800
PS AUDIO 4 PREAMP & SUPPLY V.G.C.	£295	S/H	£950
EXPOSURE 7 PRE 9 PRO SUPPLY 4 REG AMP MINT	£1250	S/H	£2750
NAD 214 POWER AMPS LATEST 2 AVAILABLE MINT	£295	S/H	£370
MARK LEVINSON ML II POWER AMP MINT	£995	S/H	£2700
LUMLEY REFERENCE M120 VALVE MONOS MINT	£1795	E/D	£3200
MERIDIAN A500 SPEAKERS BLACK ASH MINT	£450	E/D	£695
SCINY 337 ESD CD PLAYER MINT	£295	S/H	£600
GRYPHON BEL CANTO PREAMP LATEST MINT	£2495	S/H	£3500
GRYPHON S100 POWER AMP BALANCED MINT	£3995	S/H	£5975
JADIS DEFY 7 MK3 VALVE POWER AMP MINT	£3495	S/H	£5290
KEF 102 2 SPEAKERS ROSEWOOD + KUBE + STANDS	£295	S/H	£1150
APOGEE STAGE SPEAKERS + STANDS MINT	£1695	S/H	£3454
ACOUSTIC ENERGY AE3 SPEAKERS & STANDS MINT	£995	E/D	£2075
COUNTERPOINT SA 3000 VALVE PREAMP MINT	£995	S/H	£2169
AVI PREAMP, PHONO STAGE REMOTE PAIR MONO AMPS	£1395	S/H	£2148
ADCOM GFA 565 MONO AMPS BALANCED VGC	£1250	S/H	£2000
MERIDIAN D600B ACTIVE SPEAKERS BLACK MINT	£1795	E/D	£2995
WHARFDALE OPTION 1 4 WAY ACTIVE SPEAKERS GREY & WHITE			
1 OF ONLY 5 PAIRS SUPERB VGC	£1995	S/H	PHONE
CARVER AMAZING SPEAKERS PIANO BLACK VGC	£895	S/H	£2300
CELESTION SL600 S1 SL6000 SUBWOOFER	£1295	S/H	£2400
MARK LEVINSON ML2 MONO POWER AMPS G.C.	£2995	S/H	£15000
LUMLEY MEGAVOX M150 SIGNATURE VALVE AMPS V.G.C.	£1595	S/H	£3800
MERIDIAN M1 ACTIVE SPEAKERS WALNUT LAST TYPE	£795	S/H	£1700
HALES SIGNATURE 2 SPEAKERS ROSEWOOD MINT	£3495	S/H	£6800
MUSE 18 ACTIVE SUBWOOFER ROSEWOOD BALANCED MINT	£2495	S/H	£4000
PROAC SUPERTOWERS SPEAKERS MAHOGANY MINT	£695	S/H	£1226
PIONEER PD75 CD PLAYER MINT	£395	S/H	£800
MERIDIAN 508 SUPER CD PLAYER BALANCED MINT	£995	E/D	£1475
MARRANTZ CD 65 MK 2 SE CD PLAYER MINT	£175	S/H	£350
VOYO 5 REFERENCE TURNTABLE ROSEWOOD CYALENE ARM & POD SUPPORT MINT	£3250	S/H	£5580
AUDIO RESEARCH SP9 MK2 VALVE PREAMP MINT	£1095	S/H	£1998
KRELL KSP 7B PREAMP BALANCED MINT	£1295	S/H	£3200
MICHELL 150 HR PHONO STAGE MINT	£495	S/H	£979
ROWLAND MODEL 3 MONO AMPS BLACK BAL. MINT	£2250	S/H	£4000
MARK LEVINSON NQ20 REF MONO AMPS BAL. MINT	£4995	S/H	£1100
CHORD 1200 POWER AMP MINT	£1595	S/H	£3000
PIONEER C73 PRE & M73 POWER AMP MINT	£795	S/H	£1300
MARK LEVINSON NO 23 POWER AMP BALANCED MINT	£2750	S/H	£5295
APOGEE CENTAUR MINORS SPEAKERS MINT	£895	S/H	£1345
APOGEE CALIPER SIGNATURE SPEAKERS ANTHRACITE MINT	£1595	S/H	£3998
QUAD ESL 63 PROFESSIONAL SERIES SPEAKERS BLACK MINT	£2500	S/H	£3358
GRADIENT SUBWOOFERS FOR ESL 63 BLACK MINT	£1295	S/H	£1995
GALE 302 SPEAKERS BLACK ASH MINT	£275	S/H	£440
THIEL CSIII SPEAKERS PIANO BLACK MINT	£7995	S/H	£12300
JANUARY SALE			
TEAC P10 D10 CD TRANSPORT & DAC MINT	£995	S/H	£2300
CAL TEMPEST 2 CE VALVE PLAYER MINT	£1500	S/H	£3900
MICHELL ARGO HR PREAMP LATEST & SUPPLY MINT	£895	S/H	£1340
MARK LEVINSON ML10A PREAMP MINT	£1250	S/H	£3800
ROWLAND MODEL 5 POWER AMP BALANCED MINT	£2500	S/H	£5250
QUAD 606 POWER AMP MINT	£395	S/H	£679
CLASSE AUDIO DR15 POWER AMP BALANCED MINT	£1695	S/H	£3400
CONRAD JOHNSON PREAMP 4 VALVE AMP MINT	£1795	S/H	£500
SOTA STAR SAPHIRE 3 TURNTABLE - MINT	£995	E/D	£2500
MARK LEVINSON ML7 PREAMP - MINT	£1995	S/H	£5800
NRS A20 IS STEREO AMP 200W CLASS A - MINT	£2995	S/H	£6600
AUDIO PLAN KONTRAST 2 SPEAKERS ROSEWOOD - MINT	£1295	S/H	£2800
SUNHO ARIA PANEL SPEAKERS OAK VGC	£795	S/H	£3000
GENESIS 8300 SPEAKERS & STANDS PIANO BLACK - MINT	£995	E/D	£1895
MERIDIAN 204 TUNER - MINT	£395	E/D	£695
BURMEISTER 838 PHONO STAGE BALANCED - MINT	£495	S/H	£1500
DYNAUDIO KRAFT SPEAKERS & STANDS V.G.C.	£1295	S/H	£2720
VESTROVIC A1 VALVE MONO AMPS BALANCED - MINT	£1595	S/H	£6670
MARK LEVINSON ML2 REFERENCE MONO AMPS	£3750	S/H	£19000
DYNAUDIO CONSEQUENCE MK2 SPEAKERS FINISHED IN CHERRYWOOD			
LOOKS & PERFORMANCE	£9250	E/D	£15275
CONRAD JOHNSON SYTHESIS REFERENCE 4 TOWER SPEAKERS			
SYSTEM FINISHED IN OAK	£2995	S/H	£8000
DUNTECH CROWN PRINCE SPEAKERS BLACK VGC	£2500	S/H	£6500
APOGEE MINI GRAND OS SPEAKERS PIANO BLACK MINT	£4900	S/H	£8995
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BRAND NEW ATOC9 cartridges £180. Naim NAC 42.5 NAP 90 £450. Deltac DPA 50S pre amp three box set mint cond £800. Heybrook HB1s brand new sealed box £220
Tel: Jules 01792 280 061

TANNOY 609 Mk I loudspeakers with fitted Atacama stands £170; also NAD monitor series 5000 CD player £110. All boxed as new
Tel: 01543 274 674 (Birmingham area)

AUDION 300B SE Stereo, Silver Night, power amplifier, immaculate, genuine reason for sale, bargain at £695. Rose RV23 valve pre-amp, excellent £350, Dynaco SCA 35 valve integrated with the original instruction book £180
Tel: 0171 281 1208 eves

EPOS ES11 loudspeakers, with stands £250. Naim 32 pre-amp (choice of phono boards) £150. Mission 774 tonearm, on Linn LP12 arm board £45
Tel: 0113 279 1337 (Leeds)

KOETSU URUSHI immaculate accept £1100 o.n.o. Koetsu Black unused, accept £300 o.n.o. Michell Transcription Reference with SME III's - pristine accept £375 o.n.o. Meridian 103Ds with pre-amp only £275 o.n.o. Sonus Faber Electas unused £1100 o.n.o. Philips 37" home cinema immaculate £1250 o.n.o.
Tel: 01280 824 517

CELESTION 7 MkII speakers excellent budget speaker. See What Hi-Fi and Hi-Fi News buyers guides. £240. 5 months ago, still under warranty £140. Also Target stands £20
Tel: 01780 64149 (Stamford Lincs)

AUDIONOTE OTO integrated valve amplifier, push pull version, excellent first valve amp, perfect condition, boxed £650. Naim NAT101 FM analogue tuner, it's weird but works brilliantly £350
Tel: 01730 263 473

TRIANGLE ALCANTE floorstanding speakers 91dB sensitivity, Audio Note silver wired internally. Big fluid sound, a perfect valve match. Would cost £1600 new, asking £799
Tel: 01296 437 314 eves (Aylesbury)

REGA PLANAR 3 turntable £150. NAD 3020E amp £150. Denon DRM07 cassette deck £50. Yamaha T09 tuner £35. All items boxed in mint condition
Tel: 01708 523 545 anytime

AUDIO RESEARCH SP8 valve pre-amp £550. Yamaha NS-1000 speakers plus stands £600. Yamaha CT7000 classic tuner £350. Sonc Frontiers Golden arm plus spare valves (£3000) £995. Gold Gyrodec plus Southern Parallel tracking arm (£1700) £500
Tel: 01386 446 756

LINN KABER passive loudspeakers. Black. 4 years old, little use. Boxed. £525
Tel: 01785 850 535

BRAND NEW AUDIO Technica OC9s £180. Quad 34/606 mint cond £670. DPA Little Bit MkIII new £285. Naim 42.5 NAP 90 £450. Roxsan Xerses T.T. Artimix Shiraz mint cond £1200
Tel: Jules 01792 280 061

TUBE TECHNOLOGY Genesis monoblocks 100 wpc, recently serviced, re-valved with gold standard Gold Aero tubes, new black grilles, boxed, guarantee 7 years, Warm powerful open sound, excellent condition £1600
Tel: 0181 309 5644

SONUS FABER Minima Amators with Target R/3 stands £1100. Musical Fidelity A1000 amplifier £780. Linn Trampoline Base £70
Tel: Richard 0171 586 2390 eves/w/ends or ansaphone

WANTED: AUDIOLAB 8000P power amplifier, must be in good condition
Tel: 01491 825 534 (evenings)

FULL RANGE Ribbons, floor standing speaker panels, Hi Fi Liner Field Transducers III, H-56" x W-26" x D-2". Cost £5000. Will sell for £2350. Poss p/x W.H.Y.
Tel: 01843 850 263

NOTTINGHAM Space Acoustics analogue record deck, Nottingham pick up with Mission 773 m/c cartridge. Mint condition, worth £2000, will sell for £1000. Poss p/x W.H.Y.
Tel: 01843 850 263

CHRIS ROGERS PRO 9 transmission line speaker £250, willing to part exchange or swap. KEF Concertos nice condition £120 o.n.o.. Rega RB250 arm £40, Pioneer A400 boxed etc £150, AR60 amp £75, Stax Lambda Pro, SR6 energiser £300
Tel: 0114 273 8153 or 0114 272 3621

CELEF DOMESTIC 2 speakers, Teak veneer finish, Seas drive units, mint condition, boxed c/w 16" Partington open frame stands £90
Tel: Mark 01543 414 936 (Staffs)

ELITE ROCK, EXCALIBUR, Merlin, Seismic. Totally serviced, upgraded, valeted by Townshend. Extras, armboards, spare power supply, silicone clamps, outriggers, mint, hardly used. £895 the lot. Ortofon MC7500 5 hrs use £895. Both £1450
Tel: 01482 842 740

NAIM AUDIO Active system, NAC 72 £395, Naxo 2-4 £250, Hi Cap £325 (2 No.), NAP 250 £750 (2 No.) SBLs £850, can demonstrate.
Tel: 01734 588 251

WORLD AUDIO DESIGN phono stage with passive preamp and power supply £200. Clearaudio battery powered phono preamp £100, Neat Petite speakers on Atacama SE24 stands £400
Tel: 01244 660 946

TECHNICS ST-G90L tuner, excellent sound, sensitivity and selectivity, ideal for difficult reception areas £150 o.n.o. Can demonstrate in high quality system. Drive units and crossovers for TDL Studio 2 £25 o.n.o.
Tel: 01962 851 802

QUAD ESL-63 mint condition £1150 (£2860) C R Developments Kalypso valve amp beautiful mirror finish, exceptional performance & value, as new £369 (£535) Audio Note ANJ/D speakers, superlative sound, superb with valves £449 (£899)
Tel: 0181 372 2584

B&W MODEL 70 speakers. Teak, Bass units rebuilt by B&W 1990, 701 Electrostatic units in excellent condition. Ideally suited to classical music. Will demonstrate £200
Tel: 0117 924 3210 after 9pm

VPI TNT superb, ring. CAT 5L1 preamp superb. Just serviced. £2295. Musical Fidelity 370.2 amplifier £895. Revox B77.2 4 track Dolby mint boxed £725. Quad FM4 tuner, boxed £200. Leak Troughline Paravicini decoder superb £300. Voyd Valdi split phase PSU, Lexan Platter, Tabriz. Superb £695. Linn Klyde 20 hours use mint boxed £200. Denon 3300, SME 3009, Denon Superb £295. Wanted: Nakamachi Dragon amplifier, Koetsu cartridge
Tel: 01747 853 372 (Shaftesbury, Dorset)

KEF REFERENCE 104/2 floorstanding speakers in rosewood, excellent condition £1700 new. Accept £750
Tel: 01903 716 275 (West Sussex)

QUAD ELECTROSTATIC speakers, Leak Troughline II tuner & Tim de Paravicini de-coder.
Tel: 01299 402 022

GARRARD 301 Leak Variscope control TL12+ power amplifier, custom Oak cabinet with matching enclosure containing Goodmans Axiom 201; Offers. Also numerous technical reports, articles for early Hi-Fi equipment
Tel: 01842 812 895

ELS 57s BRONZE, completely re-built by Quad this year, new covers, original wooden feet and 15" Quadropod stands. Reluctant sale £550.
Tel: 01865 63160

WANTED NAIM ARO ARM - may consider with Sondek. Wanted Naim CDS/CD1 - CD player. Wanted: Naim 250 - old type. For sale: Naim SBL new factory matched units complete with crossovers £885
Tel: 019 242 74887 day or 019 242 71043 eves

SWISS REFERENCE power amplifier, dual mono, 100 wpc, cost £4400 in 1990. Rolex quality, mint condition. Fault on one channel will cost £250 to repair. Service manual provided £600
Tel: 0181 883 5618

MERIDIAN 602 transport 606 DAC £1395, 201 MkIII pre, 209, £450. 204 tuner £375. Both latest specification. 206B £375, 263 DAC £275. 555 amp £400. Michealson Audio Chronos valve pre/psu (Hi-Fi News Feb 91) £1395, Linn Theta tuner £200, EAR 834P £300, VPI TNT III offers on p/sex
Tel: 01734 313 032

PENTACHORD SPEAKERS and stands with passive subwoofer and active crossover cost £1100 accept £400. Naim preamp 100 poweramp Avondale 3 channel power supply £400
Tel: 01803 297 891 (Devon)

ROKSAN XERKES Rega RB300 arm Linn K9 cartridge. Excellent condition, boxed £500 o.n.o.
Tel: 01223 510 453 (Cambridge)

EXPOSURE XX amplifier £295. Marantz CD-65IIE £75. Arcam Black Box (with TDA 1541A/N2/S1 converter chip) £60. Pioneer TX301 FM tuner £25. DAC in the Box £100
Tel: 01734 473 266 (Reading)

NAIM NAC82 pre-amp, 7 months old £1390, HiCap £450, both new style, boxed and in mint condition. Mission 770 MkII, vgc £110, Target stands (suit Missions) £40 (cost £113)
Tel: 01622 820 716

WANTED: NAIM CDI and Naim amps (new style) plus Ruark Talisman II speakers. Must be vgc. Collection can be arranged
Tel: 01705 788 694

TANNOY III L2s (Gold units) £165, Tandberg TCD310 cassette deck (poss attention required) £30; Armstrong 625 FM tuner £25. £200 the lot. WANTED: Mordant Short 442 loudspeakers
Tel: 01452 750 242 (Glos)

LP12 VALHALLA/Basik Plus/Ortofon S10 £249, NVA three box pre-power £299. Linn Intek £199. Arcam 170/Balck box £349. Beyer DT 311s £20. Mostly mint, boxed, swaps! p/x?
Tel: 0191 414 1852

LINN LP12/Lingo/ARO/Troika (Cartridge under 100 hrs use). Naim 32-5 (72spec)/HiCap/250. NAT101 tuner / Snaps. EPOS ES11 + Foundation stands + NACS bi-wired cables. Little used. Boxed. Superb condition £2500
Tel: 0121 453 4023

Impulse H6 loudspeakers. Latest spec (pre Lal) approx 60 hrs use £850. Also PLA45D record deck. Good condition. Sitting in the attic for 5 years! £50
Tel: 01628 476 836

PHILIPS CD850 MkII bitstream player. Excellent condition. Boxed with instructions Cost £400 Sell £175
Tel: 01275 835 172 after 7pm

BOWERS & WILKINS Series P2/H updated monitor loudspeakers £450. Tandberg series 6X tape recorder £150. Garrard 201 turntable with Rothermel arm in original J + A Margolin 'Plus-A-Gram' cabinet £75
Tel: 0171 435 4177

AUDIOLAB 8000A II integrated amplifier in excellent (as new) condition. Purchased Oct 1993, boxed with mains lead £295
Tel: 01369 703077

MUSICAL FIDELITY complete Audiophile Amplification. 2 P180 stereo power amps, switchable for mono block application 160w., 2 external power supplies. Choke regulated power supply. P173 pre amp with separate power supply. Solid state dependability with traditional Antony Michaelson valve sound. Mint £1500
Tel: 01785 850 535

TOWNSHEND ELITE Rock Rega RB 300 Decca Gold Pod. Townshend Merlin power supply. All in mint condition. Offers invited.
Tel: 01707 372 652

G.E.C. KT88 Gold Lion valves very limited supply. Mullard CV1377 (Mil Spez GZ34) Audio Innovations 2nd Audio Monoblocks 51000 pre, 51000 transformer, Audioplann Konzepts, Era turntable. Wanted Lowther speakers.
Tel: 01642 559 543

NAIM 72 pre-amp and 140 power amp 10 months old as new, boxed, plus cables. Cost £1300 - sell for £800.
Tel: 01753 554 635 eves/w/ends (Slough)

RADFORD SC22+STA25/3 £600. STA25/3 £450. Leak: ST-50 £450, ST-20 £250, TL-12+ 2xVarislope/3 mint £500. 3xTL-10.1 3xpreamps £400. Troughline/3: Mono £80, Stereo £130. Mullard 4xEL-37(KT-66) £140
Tel: 0171 372 3724

ROGERS EXPORT Monitors £175 Lowther PM-6 Acoustas £350. Quad 33/303/FM3, £250 2xELS Bronze £290. Garrard 401 chassis £140. Mission 774LC arm £40. Sugden A-48 £145. 2 off C-51/P-51 £185 each. T-51 tuner £95
Tel: 0171 372 3724

WANTED: Goodmans 12" Axiom 300. 8" Axiette 3 ohms. Thomson Houston 18" dual concentric. Pair Tannoy x-overs. Quad II near Ser.No. 2727. Leak TL-10. Leak TL 12.1. SME 3012
Tel: 0171 372 3734

BURMESTER 785A preamp, Black £645. Nakamichi 620 poweramp 2x100Wrms £345. Technics SL-110/SME III/Eroica £345. Rogers LS-6, Black £275 pair. JBL L-100 Century £395 pair. Yamaha NS-1000M monitors £550 pair. Quad FM4 £250
Tel: 0171 625 8966

HEALS CABINETS For wall mounting Quad valve systems £70. Matching cabinet with Thorens TD-124/Shure M212 arm £230. Sugden Connoisseur Craftsman 3 turntable chassis £70. KEF Kantor ultra slim 2 way £75 pair
Tel: 0171 625 8966

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SME Series V	£790 inc. full warranty	£1250
SME Model 220 Boxed, unopened, unused current spec	£2755 inc. full warranty	£3240
Micromega Duo CD2 Transport	£1375 inc. full warranty	£2750
Micromega Duo Pro DAC	£1500 inc. full warranty	£700
Stax Lambda Nova Sig. Pro Headphone new	£380 inc. full warranty	£450
Snell All Loudspeaker system.		
Mahogany Boxed	£1750	£4500
Snell JII Loudspeaker system.Walnut	£450	£800
Audio Innovations S500 x 2 full warranty	£500/600	£1200
Audio Innovations S800 Mk.I Stereo	£450 inc. full warranty	—
Audio Innovations S1000 Silver		
Passive Pre	£270 inc. full warranty	£150
Rega RB300 Tonearm. Boxed.	£95 inc. full warranty	£140
Helius Scorpio II	£75	£190
Helius Scorpio I	£50	£150
Audio Note ANB Speaker cable 4 metre bi-wireset	£150	£304
Audio Note ANV silver i/c .4 metre/.7metre/.9 metre	POA	—
NVA mc. phono stage	£100	—
Rogers FM Valve tuner. Needs attention	£35	—
Impulse H5 Ash	£1400 inc. full warranty	£1850
Various I/C cables and EQ. supports to clear	POA	—
Pink Triangle Anniversary turntable current spec. Ash	£800	£1750

Lowther drive units and cabinet drawings available from stock.

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V' audio

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MYRIAD OF MINIS

Strictly speaking myriad means tens of thousands, so

I am exaggerating somewhat, but it came to mind because of a new integrated amp we have just evaluated, by a company called Myriad whose MI 120 remote controlled amp was launched at the London Sound & Vision Show last month. As you can see from the picture this is a very nice looking amplifier for only £530, and offers 60 Watts/CH. It's not just that I am lazy, but I do find a remote volume control a tremendous bonus, especially as the equipment is usually at the other end of the room from where I sit. Particularly with classical music, it is not always easy to get the volume right and if you don't wish to disturb neighbours, it's handy to be able to turn down those climaxes! This is one of the reasons why we invariably use the R/C AV1 pre-amp, apart from the fact that it's one of the best we know anyway. Customers buy the AV1 integrated simply because it has R/C, when other fine amps are cheaper but haven't got R/C. So it's nice to welcome the Myriad, which looks good, sounds good, is cheaper than the AV1 and has an

optional phono stage and pre-amp outputs to bi-amp with the MA120 power amp (not yet available) and there are CD player, pre/power amps, tuner and 250W power amps on the way.

So with the above amp, the AV1 Shearne Phase II, Heybrook Integra, Triangle TE60, and Electrocompaniet EC1-2, we have quite a range of excellent integrated amps, which sound best with our equally excellent range of small speakers, you must decide for yourself. But with the exciting new Electrocompaniet Qube (amazing for a first speaker from an amplifier manufacturer) and the Alon Petite (the first box speaker from Alon), to add to our existing range of ATC SCM 10, AE1, Triangle Titus and Comete, and Jamo Cornet 30/40 (still amazing for around £100). We can produce some really big sounds from such small items. Of course you need a good stand to allow these speakers to perform at their best and we recommend the Foundation Apprentice and Designer 23" stands; they may not be cheap but are as vital to the sound as using good interconnects and speaker cable. We also will be stocking the stands unique equipment stands and speaker stand, but haven't yet heard how the latter sounds. More next time.



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